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THE PRINT COLLECTOR'S QUARTERLY

EDITED BY
CAMPBELL DODGSON, C.B.E.

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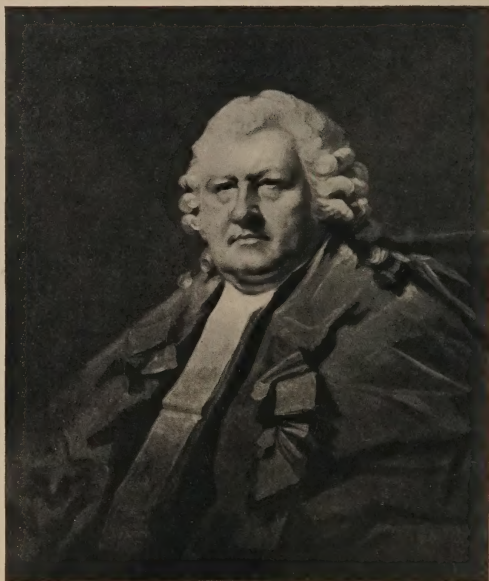
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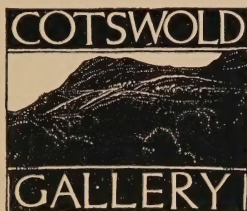
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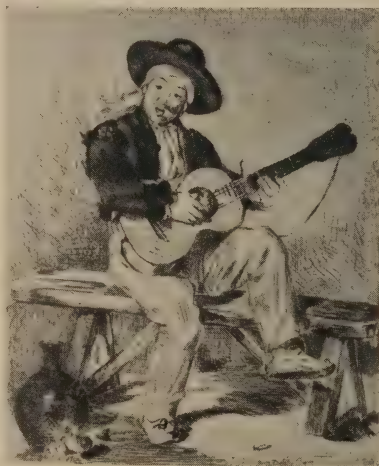
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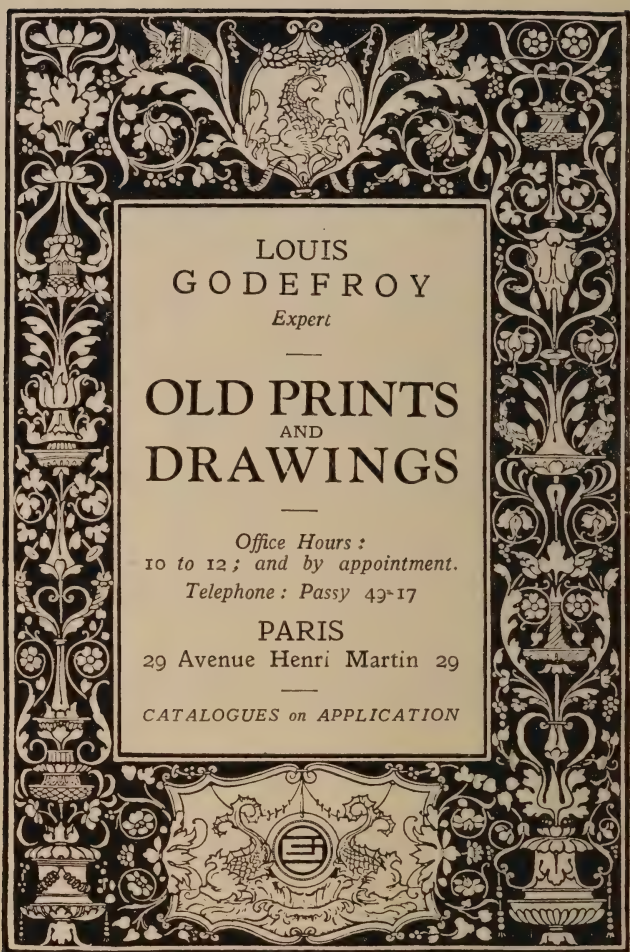
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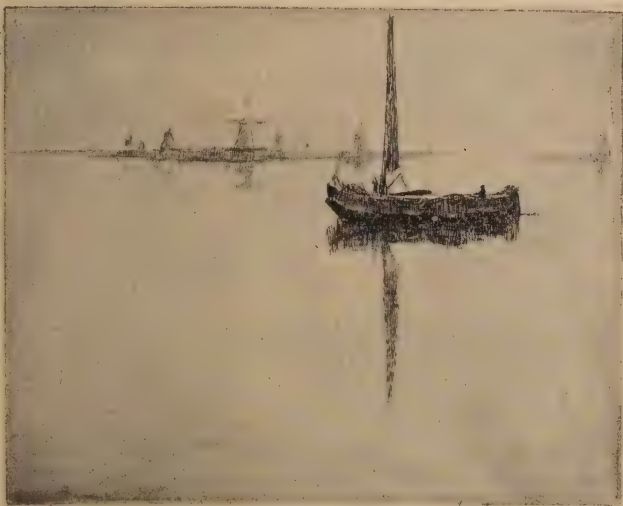
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OCTOBER, 1925

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QUARTERLY NOTES

Vol. xii., No. 3. October, 1925



N. Hone pinx.

J. Finlayson sculp.

J. FINLAYSON. MISS METCALFE, after N. HONE, R.A. First State
Size of the original mezzotint $19\frac{7}{8} \times 13\frac{7}{8}$ inches

QUARTERLY NOTES

By THE EDITOR

 HERE has been great uncertainty hitherto about the identity of the little *Miss Metcalfe*, a girl carrying a dog, engraved in mezzotint by J. Finlayson, after N. Hone, R.A. Chaloner Smith (p. 482, No. 11), after describing the subject, adds: "Perhaps a grand-daughter of Hone, whose daughter was married to a physician named Metcalf, or one of the daughters of Christopher Metcalfe, Esq., of Hawstead, Co. Suffolk." The former conjecture is correct, but through the kindness of a direct descendant of the sitter, Mrs. Vaisey, wife of H. B. Vaisey, Esq., I am enabled to add largely to the biography of Miss Metcalfe, and to relate an interesting tradition about the circumstances which occasioned the painting of her portrait. The story will best be related in Mrs. Vaisey's own words:

"I take great interest in the history of my ancestor, Nathaniel Hone, R.A., and of his grandchild, the subject of the portrait in question, who was my great-grand-mother. What I can tell you about her represents the important part of the tradition which my father, the late Canon William Quennell (1839-1908) has often related to me. Hone's daughter Mary married Dr. Metcalfe in 1766. I have never heard what his Christian name was, but he was a Roman Catholic, and is said

to have held some post at the Vatican. Their daughter Eleonora Mary was born on March 23rd, 1768, in Rome, and I possess an extremely fine chrism (christening robe), which was embroidered by the nuns of the Ursuline convent on the Palatine, and used when the child was baptised by her father's friend, Cardinal Ganganelli, afterwards Pope Clement XIV. She was, however, at her death, and had then, for many years, been a member of the Church of England.

“The child was rescued from a burning house in Rome, carrying a dog in her arms, and it is this incident that the portrait is supposed to commemorate. She married George Quennell, a surgeon who practised at Arundel, and they had seven children, of whom my grandfather, Robert William Quennell (1799-1849) was the only son who survived infancy. She died in or shortly before 1860, and is buried at Highgate. My two names, Eleonora Mary, were hers.”

There can be practically no doubt that this was the picture engraved by Finlayson, whose mezzotint was published February 29th, 1772. It was exhibited by Hone at the Royal Academy in 1771, and figured again in an exhibition of Hone's works in 1775, where it is catalogued as “A girl with a dog, at the Royal Academy, 1771, in the collection of Richard Knight, Esq.” According to Mrs. Vaisey, it is believed now to be somewhere in Yorkshire, but its ownership is not known.

Miss H. M. Latham has been kind enough to contribute the following appreciation of the late Mr. G. S. Layard, who died shortly before the publication of our April number :—

“ On March 30th, George Somes Layard died suddenly in London. He was an occasional contributor to the QUARTERLY and a well-known collector and writer on prints and book illustration. He specialised in the collection and study of palimpsests, a name which he himself invented for the classification of prints from plates that had been altered in different states to represent different persons.

“ His last book of this kind, *The Headless Horseman*, published in 1922, was the story of the vicissitudes of Lombart's engraving after Van Dyck's famous picture of Charles I. on a white horse, and was elaborated from an article which Mr. Layard wrote for the QUARTERLY. It is a romantic story, as enthralling as any detective novel, in which he establishes an entirely new theory as to the order of the seven known states of this well-known engraving.

“ The romantic side of print collecting was the aspect which particularly appealed to Mr. Layard and which he always emphasised in his books. In the preface to *The Headless Horseman*, he says of prints, ‘ There is splendid sport to be got out of their painstaking pursuit, but that is nothing to the romance and inspiration which will be born of their intimate association and study. Holding in deepest loathing the dry as dust treatment of anything on God's beautiful earth, I am wholly out of patience with the ghoul collector who gloats over the number of his victims embalmed in portfolios.’

“ The extract is typical of a very charming and sympathetic personality. He was full of enthusiasm for his subject, but his enthusiasm was not confined to the matter of his collection. He had a zest for beauty

and for humanity, a kindliness of spirit, and a keen sense of humour which played over all his varied interests, and made him a very wonderful companion.

“ Among his other books were *Suppressed Plates*, his *Life of Charles Keene*, which first brought recognition in England to that great artist, *Portraits of Cruikshank*, *A Great Punch Editor* (Shirley Brooks), and the *Life of Kate Greenaway*, written with Mr. H. M. Spielmann.

“ Mr. Layard was, however, a writer who refused to confine himself to any one branch of his art. In addition to his print books, he wrote short stories (for many years he was the author of the *Queer Stories* to which *Truth* owed much of its fame) and plays; a life of Mrs. Lynn Linton and several novels, the last of which, *An Amateur Criminal*, was published only a few months ago; and he contributed innumerable articles to all the well-known literary and art journals of the day. His work would be better known to the general public if it had not been constantly interrupted by ill health all his life. It is marked by a rare distinction and charm and that quality of joyous enthusiasm which made him beloved by a large circle of friends.”

The fifth volume has recently appeared of the monumental *Geschichte und Kritischer Katalog des Deutschen . . . Kupferstichs im XV. Jahrhundert*, by Max Lehrs (Vienna, Gesellschaft für Vervielfältigende Kunst, 1925). It is a monograph on Schongauer, whose 115 engravings are here catalogued for the first time with the thoroughness that they deserve. Everyone acquainted with the work of Lehrs will know what to

expect in the way of critical judgment and indefatigable accuracy, and will not be disappointed. It is good news that, in view of the great popularity of Schongauer's engravings with collectors and the comparatively large number of impressions that exist, a cheaper edition of this particular volume will appear, so as to be obtainable by the many who cannot procure a copy of the strictly limited edition of the whole *Geschichte*, long ago fully subscribed.

A Descriptive Catalogue of the Etched Work of Donald Shaw MacLaughlan, with an introduction by Marie Bruette (A. Roullier Art Galleries, Chicago), is a book which was much wanted. It seems a pity that there should be only 126 copies of it (106 with, and 20 without, an original etching by the artist). It is beautifully printed, and beautifully illustrated, though not in the complete fashion now customary; there are but fifteen reproductions, in the best style of photogravure.

Mr. MacLaughlan is undoubtedly one of the foremost American etchers. By birth he is Canadian, but he was educated at Boston till he went, at the age of 22, to Paris, and has never worked in his native country. Almost all of his etched work has been produced in Europe, France, England and Italy being the countries of his choice, while in 1908 he etched the remarkable series of Alpine subjects, of which two at least, *Lauterbrunnen* and *The Grimsel*, fully deserve the praise bestowed on them by Miss Bruette. Some etchings of 1917 are of American subjects. His *œuvre* extends to 253 numbers, but no plate is recorded of more recent date than 1919.



PL. I.—PHILIPP UFFENBACH. THE RESURRECTION. (B. 1). B.M.
Size of the original etching 247×206 mm.

ADAM ELSHEIMER

I.—HIS EDUCATION AND HIS ENGRAVERS

BY ARTHUR M. HIND

“HE news that reached me in your letter of the 18th December [1610] was a bitter grief to me. For such a loss the whole of our profession should go into mourning, for it will not easily find another to take his place. In my judgment he never had his equal in the painting of small figures, in landscapes, and in the greatest variety of subject [*in qual si voglia circonstanza*]; moreover he has died while the flower of his studies had not yet reached its fruit, and *adhuc sua messis in erba erat*, so that one might have still expected from him such things as will now never be realised; *in summa ostenderunt terris hunc tantum fata*.

“For myself I can say that I have never been so stricken with grief as by this news; nor can I ever regard with friendliness those who reduced him to this unhappy end. I pray God pardon Signor Adam his sin of slothfulness, by which he deprived the world of the most lovely works, and brought misery and despair on himself, when with his own handiwork he might have made a great fortune and earned the respect of the whole world.”

The letter of Rubens from which the above is an extract, addressed on January 14th, 1611, to Johann

Fabér, Elsheimer's doctor, and their common friend,¹ is a wonderful testimony from a great artist, all the more remarkable as Rubens seldom expands in his letters, except on matters of business. Moreover, it was the first evidence of the correct date of Elsheimer's death, which before had generally been placed about 1620, providing a revision which was soon after substantiated by Friedrich Noack's discovery of the entry in the Registers of Death of S. Lorenzo in Lucina, under the date of December 11th, 1610.² The letter also substantiates the general tenour of Sandrart's account of Elsheimer's distresses in the last years of his life,³ in which he speaks of weariness and melancholy brought on by the exacting labour of his detailed manner of work,⁴ and aggravated by the financial embarrassments to which a wife and the many children she gave him contributed.

In the same letter Rubens expresses regret that there is no example of Elsheimer's painting in Flanders, refers to the difficulty of finding a purchaser for the *Flight into Egypt*⁵ at the price mentioned (300 *scudi*), but asks Dr. Faber to assure the widow that if she does not find an early purchaser at her price in Italy, he will readily do what he can to help in its sale if she will send it to Flanders.

¹ First published in 1909 in the Supplement Volume VI of Ruelens and Roosees, *Correspondance de Rubens*.

² *Kunstchronik*, Neue Folge xxi (1909-10), 513.

³ Baglione in his *Vite*, 1642, is silent on these matters, and merely states that Elsheimer *mori giovane di dolore di stomaco, dicono cagionato da dipingere sì piccole cose con tanto studio, ch' egli vi pone*.

⁴ He speaks of Elsheimer's habit of contemplating nature without drawing, and of storing his mind with the memory of its detail of form and colour for use in his painting in the studio. Sandrart regarded this method as involving peculiar mental strain.

⁵ Probably the picture now at Munich, which was engraved by Count Hendrik Goudt.

Further records discovered by Noack refer to the career of Elsheimer's wife, a woman born at Frankfurt but of Scotch extraction, Carl' Antonia Stuart. She married Elsheimer in December 1606, after having married and lost another painter husband in the course of the preceding year. Within a few months of Elsheimer's death she appears to have been living with another man, and before the year was out had married yet another painter. Noack inclines to infer that she was a sort of female Bluebeard, and thinks her record is enough to substantiate Sandrart's account of Elsheimer's difficulties being in part, at least, of her making. But Rubens, who must have known her, was kindly disposed, as we have seen, and as Sandrart only implies that she caused him embarrassment by giving him numerous children, we should probably be nearer the mark in regarding her as a typical model, with a tenderness for any painter who would care for her.

Adam Elsheimer was born at Frankfurt-on-the-Main in 1578. Sandrart states that he was a pupil of Philipp Uffenbach, and material evidence of this relation will be discussed in specific reference to Elsheimer's etchings. Uffenbach's work is rare in England, but an etching of the *Resurrection*, of which the British Museum possesses an impression, shows imaginative qualities that relate his work to that of such artists as Jean Duvet and William Blake, and goes some way to show an inspiration which would have been a most sympathetic stimulus to Elsheimer's peculiar genius.

Elsheimer left his master about 1598 for the Wanderreise which was to end in his settlement at Rome. He went south through Munich, made a longer stay at

Venice, working there under Johann Rottenhamer, and reached Rome in 1600.

His work and personality soon attracted attention, and I cannot help quoting Van Mander's charming account of the young painter in his *Livre des Peintres*, published in 1604: "There is at present at Rome," he writes, "an excellent German painter of the name of Adam. He was born at Frankfurt, the son of a tailor. Mediocre enough on his arrival in Rome, he has since made rapid progress, and has become a dexterous artist. He does not only occupy himself in drawing, but is in the habit of contemplating the works of the great painters in the churches and elsewhere, and engraving them on the tablets of his memory. He excels in painting curious inventions on copper, and though he does not produce much, what he does is very clever. Extremely obliging, he asks nothing better than to do services to others."

Little more need be said about his life. Even this short account gives us a vivid picture of his kindly personality, and, alas, our other records have already shown us the misfortunes into which he fell, helped, perhaps, by the very affability and ease of his own disposition, degenerating into the sloth which Rubens lamented.

Elsheimer's social position among artists at Rome has been variously estimated. Dr. Noack has inclined to belittle his standing among his contemporaries. He was a member of the Academy of St. Luke, but this, says Noack, did not count for much in those early days of the Academy's history.¹ That he was not an office-bearer in the Academy means little, as he died

¹ It was founded in 1577.



PL. II.—ADAM ELSHEIMER. THE MARCH TO CALVARY. B.M.
Size of the original drawing in pen and bistre 207×158 mm.

so young. Paul Bril, who was probably his greatest friend among the artists in Rome, was successively its Treasurer and President, but it must be remembered that he was Elsheimer's senior by 24 years, and his survivor by sixteen.

Baglione speaks of Elsheimer as a man " of handsome appearance and the presence of a noble " (*era de bello aspetto e havea presenza di nobile*), and this in itself may have attracted a man like Rubens. But there is nothing to show that he held any distinguished place in the world of Roman artists, whose great lights between 1600 and 1610 were Annibale Carracci, Domenichino, Caravaggio, Federigo Zuccherò, and the now-forgotten Pomarancio (author of the gruesome martyrdoms of San Stefano Rotondo). Sandrart speaks of Pieter Lastman and Jan Pynas as if they were of Elsheimer's circle at Rome, and both were strongly influenced by his work, and the chief personal links between Elsheimer and Rembrandt ; but as a Catholic his friends are more likely to have been among Flemish artists, who were, besides, a more numerous colony than the Dutch until about 1620. It was only about that date the Dutch artists in Rome formed a society of their own called the Bent¹ (they were themselves the " Bentvogels," and christened with nicknames in their society), and then they chose for the most part to remain outside the circle of the Academy of St. Luke.

But whatever the social position Elsheimer held among native Roman artists, there is no question of

¹ A great deal of interesting material about the Bent has been published by Dr. G. J. Hoogewerf (e.g., in the *Bredius-Album*, 1915). There is no direct evidence about the formation of the Society, and this has to be inferred from records of artists known to have been members.



*Adventare videt, dira cecuscula noctis;
 Exspirante die jam ad nota cubili pergit.* **VESPER.** *Longera nequies. lateras volucresq. feragae.
 Corrumpunt, gratia se devotura quelli*

PL. III.—JAN VAN DE VELDE. VESPER. (Franken 189). B.M.
 Size of the original engraving 137 × 214 mm.

the vitality of his influence on painters of the foreign colony. Judged by the small size of his works he is of the "Little Masters," and he is almost a miniature painter in his treatment of detail in his small pictures on copper. But though a miniaturist in style, he has a faculty of producing bigness of effect in his compositions, chiefly, I think, by the use of relatively large figures in proportion to the scale of his subject. *Tobias and the Angel*, in the National Gallery, is as good an example as any to illustrate this, and the effect of figures on this scale may be realised even more if one compares Rembrandt's etching of the *Flight into Egypt* (H. 266), which was done on a copper-plate etched by Hercules Seghers, after Elsheimer. In the Seghers etching the figures correspond closely in reverse to the National Gallery Elsheimer; Rembrandt's changes on the plate chiefly concerned the figures, which he replaced by others on a much smaller scale.

Another instance is the *St. Christopher* of the Berlin Museum, where Elsheimer again profits in the matter of impressiveness by the scale of his figure. It is analogous to the way in which Piranesi almost overwhelms the spectator by the strength of his towering foregrounds of architecture.

In this *St. Christopher* Elsheimer shows himself a Caravaggio in little, though he has borrowed Caravaggio's style through the medium of an etching of the master's follower, Orazio Borgiani.¹

Caravaggio again is Elsheimer's chief inspirer in the night scenes to which he was devoted, a genre in which Elsheimer, as well as Honthorst and Leonard Bramer, was

¹ See W. Weisbach, *Ämtliche Berichte der Pr. Kunstsammlungen* XLIII 108. Bode was wrong in referring the inspiration of this figure to Dürer.



Pl. IV.—ADAM ELSHEIMER, LANDSCAPE, B.M.

Size of the original drawing (grey body colour and white over a brown tint) 98 × 158 mm.

an intermediary between Caravaggio and Rembrandt. In more general elements of style the most direct links between Elsheimer and Rembrandt were undoubtedly provided, as already noted, by Rembrandt's master, Pieter Lastman, and by Jan Pynas, under whom Rembrandt is also said to have studied.

I have alluded to Paul Bril being Elsheimer's chief friend in Rome, but their mutual relationship and the relation of both to Annibale Carracci and Domenichino in the development of landscape is not entirely clear. Paul Bril in his long life (he was born in 1554 and died in 1626) went through various phases of style, and it was only towards the end that he emerged from the conventions of the decorative landscape painters in Rome (of Matteo da Siena, Girolamo Muziano and others), and from the traditions of etching in the following of Pieter Brueghel the elder.¹ But at what date the transformation first occurred in Bril, and whether it was he who influenced Elsheimer, or whether the much younger Elsheimer was the inspirer, is difficult to answer. I would refer, however, to a beautiful little *Landscape with Pan and Syrinx* in Bridgewater House, attributed to Bril and Carracci, which is very near in style of landscape, *e.g.*, in the scheme of massing of the trees, to Elsheimer and early Claude. The Carracci to whom the figures are attributed must, I think, be intended for Annibale, and as he died in 1609, this attribution, if correct, would show a landscape by Paul Bril in the "Elsheimer" manner earlier than most others to which one might refer. But the case may be still broader, and the real inspirer may be Annibale Carracci himself, or even more specifically,

See A. Mayer, *M. and P. Brill*, 1910.



PL. V.—JAN VAN DE VELDE. THE NATIVITY. (Undescribed). B.M.
Size of the original engraving (subject) 239 × 305 mm.

Domenichino,¹ who was Carracci's assistant in the Farnese Palace decorations soon after 1600. Though three years younger than Elsheimer, Domenichino, as a painter of large works, no doubt had a much greater position. And there are several small paintings, e.g., the upright *Landscape with Tobias and the Angel*, in the National Gallery, which might have been the pattern for Elsheimer's *Mercury and Admetus* in The Uffizi, which in its turn is the forerunner of numerous works of Claude, such as the *Mercury and Admetus* in the Doria Palace.

But even allowing much to Annibale Carracci and to Domenichino in the development of Elsheimer's style there is no gainsaying the entirely individual character of Elsheimer's miniature painting, and the even more vital essence of his art, the idyllic atmosphere that pervades it. This latter quality, its kinship with fairyland, is probably more Northern than Italian in character, but remembering Giorgione, we can hardly claim a monopoly for the North. Nevertheless, it is the greatest part of Elsheimer's contribution to landscape, and expanded in entirely congenial ground in the greater work of Claude Lorrain.

A recent publication of the finest collection of Elsheimer's drawings, that of the Städel Institute at Frankfurt,² has emphasised the importance of his work as a draughtsman. Working chiefly with pen and wash in bistre, he shows qualities that anticipate in their several ways both Claude and Rembrandt. He had a wonderful natural gift for drawing groups

¹ This view is upheld by K. Gerstenberg, *Kunstchronik* 1922, p. 177, against Weizsäcker's contention that Elsheimer owed his development chiefly to Bril (*Städel Jahrbuch*, 1921).

² H. Weizsäcker, *Die Zeichnungen Adam Elsheimers in Frankfurt*, 1923.

of small figures in motion, and a fine instinct for composition. Studies such as the *March to Calvary*, in the British Museum, and the *Crucifixion*, in the Ashmolean Museum, Oxford,¹ are most striking groups, remarkable in the way they foreshadow Rembrandt.

And his landscape studies show an equally significant touch, one of the most suggestive being an *Extensive View of Hill and Plain* in Frankfurt (Weizsäcker, No. 169, pl. 76). It has been described as a study for the picture of *Aurora*, at Brunswick, but in some ways it is even more like the subject of *Vesper*, engraved by Jan van de Velde (Franken 189), which bears no attribution to Elsheimer, but might well be based on a lost painting.

Another of his most brilliant drawings of landscape is a study for the National Gallery picture of *Tobias and the Angel*, in the collection of Mr. Charles Clarke, which figured under the name of Claude in the recent exhibition of French landscape in Paris (Cat., 1925, No. 498). It is a striking indication of Claude's debt as a draughtsman to Elsheimer.

In other drawings Elsheimer achieves veritable little pictures by the use of body-colour in monochrome (or only the slightest range of colour) just like Claude in his show drawings. One of the most beautiful of these was acquired with the Malcolm collection by the British Museum in 1895, having belonged in the 18th century to Jonathan Richardson, who had written on the back, "for this drawing I have more than once been offered 25 guineas, but refused it, chiefly because I would not suffer so capital a drawing to go out of my collection in my lifetime." Four

¹ Reproduced by the *Vasari Society*, 2nd Series, IV 16.

others in the British Museum had hitherto been attributed to Gerard van Battem (Payne Knight Bequest, Oo. 10—134 to 136, and Salting Bequest, 1910. 2. 12. 104), but Mr. J. H. J. Mellaert recently pointed out to me on the reverse of Oo. 10—135 a figure study (the *Drunkenness of Noah*) which could only be Elsheimer's, and his suggested transfer has been adopted. One of these, done in grey body-colour on paper prepared with a brown tint (characteristic of the Malcolm and other known examples), is here reproduced.

Without belittling the influence of Elsheimer's paintings and drawings, it is nevertheless certain that he attained a far wider circle of influence through the engravings of Hendrik Goudt. Goudt's seven engravings after Elsheimer, which form his complete *œuvre*, have been recently described in the PRINT COLLECTOR'S QUARTERLY,¹ so that there is no need to speak of them here at any length. These seven plates show him to have been as brilliant an artist in his way as Elsheimer, but brilliant in the second order of the artistic hierarchy, as interpreter pure and simple. His prints do not evince the free interpretation of a Marcantonio handling a theme by Raphael, but rather the careful rendering by a David Lucas of a picture by John Constable.

Apart from these plates the only work that I have found attributed to Goudt consists of a few drawings, and a rough etching of the *Flight into Egypt* (British Museum, Cracherode, Ff. 3—93),² in which the composition is distinctly inspired by Elsheimer. It is entirely

¹ Henry S. Reitlinger, *Hendrik Count Goudt*, PRINT COLLECTOR'S QUARTERLY, October, 1921. (Vol. VIII, No. 3).

² Joseph leading the Virgin and Child on the ass towards the left across stepping stones; in the background Roman ruins and trees, and a full moon amid clouds on the right. 8.5 by 13.5 cm.



*Ingiger hic sororum coniuncta nocte colonus, Gallinas portans humeris, labor acutus ipse, Jovis Vireffo singulari voto.
 Nun tuas hader et pacem possit in urbem. Et Jovis ut possit, mille gravis ante pedes. Jovis Vireffo singulari voto.*

PL. VI.—JAN VAN DE VELDE. PEASANTS GOING TO MARKET; MORNING. (Franken 409). B.M.
 Size of the original engraving 171 × 228 mm.

different from the signed engravings by Goudt, and all that can be said for the attribution is that it is not impossible. It is, moreover, remarkable that the only known plates of Goudt should be seven most accomplished achievements.

Of the drawings attributed to Goudt the most important group is formed by seven in the Boymans Museum, Rotterdam. They are large studies of separate figures, boldly drawn in pen or brush and bistre, and one of them, as well as another at Frankfurt (Weizsäcker, No. 133, pl. 54) is drawn on paper bearing an address to Goudt, as if it had been a cover enclosing a letter. This is fairly strong evidence in favour of Goudt's authorship (and accepted by Weizsäcker for his No. 133), but it is disconcerting that they are of precisely the same character as others at Frankfurt and elsewhere generally accepted as Elsheimer, *e.g.*, the *Group of Two Figures* reproduced by Weizsäcker, No. 83, pl. 33, and another in the collection of Mr. Henry Oppenheimer (*Vasari Society*, 2nd Series II, 17), which are like Daumier in simplicity of presentation. Here again either Elsheimer's drawings are still imperfectly distinguished from Goudt's, or we have another example of Goudt's remarkable flair for the reproduction of another's style.

The most certain old attributions of drawings to Elsheimer occur on those of groups of small figures, *e.g.*, *Adam* is inscribed in an early hand on one in the Louvre, and what appears to be a genuine signature occurs on a drawing of *Neptune and Triton*, at Dresden (K. Woermann, *Handzeichnungen Alter Meister im Kupferstichkabinet zu Dresden*, III, 1896, No. 107, pl. 23). But the existence of the two types of painting in



Quantum, malorum cuncta quillo limbo
Cogit, (Held) juanque duci Carmine
Purpuras mortaliū meius caput
Furtas in omnes, sed cito quāpfallimur
Nuntium quoc, dult, eternum de 1677
1A.3

PL. VII.—JAN VAN DE VELDE. THE WITCH. (Franken 114). B.M.
Size of the original engraving 210 × 287 mm.

Elsheimer's work, the pictures with large figures such as the National Gallery *Tobias and the Angel*, and those crowded with small figures, such as the more recently acquired *Paul at Malta*, in the same place, prepare one for the probability of similar varieties of character in his drawings.

Of contemporary engravers who reproduced paintings by Elsheimer, Goudt must have had the most intimate relations with the master. But his work, however brilliant, is by no means more successful in its interpretation than that of Jan van de Velde, and the work of both these engravers is in fact remarkably alike in character. Goudt's date of birth is usually given as 1585 (his plates being dated between 1608 and 1613); Jan van de Velde's as about 1591 (the earliest date of publication occurring on his plates being 1616); so that we can hardly regard Goudt as inspired by his more prolific and professional junior contemporary. There is considerable mystery about Jan van de Velde's early work, and the existing catalogue of Franken and Van der Kellen fails to dissipate the obscurity. There is no record of an early visit to Italy, but such a visit would appear to me highly probable from the character of many of his landscapes. Moreover, though several of his plates are manifestly inspired by Elsheimer, Elsheimer's authorship is never acknowledged in the inscriptions.¹ Two of the most completely akin to Elsheimer, and possibly based on lost pictures, are a large and undescribed plate of a *Nativity* in the British Museum (Sheepshanks 5741; 9 $\frac{3}{8}$ in. by 12in.), and the *Vesper* (F. 189), to which allusion has already been

¹ In addition to those mentioned, the influence of Elsheimer is clear in F. 190, 192, 193, 194, 416, 434, 435 and 519. Jan van de Velde also engraved several subjects after Moses van Uytenbroeck, entirely in Elsheimer's vein.



*Ignis est mundum, hinc omnia et vivimus aeterni
 Oculis hinc tua temperat arboribus.*

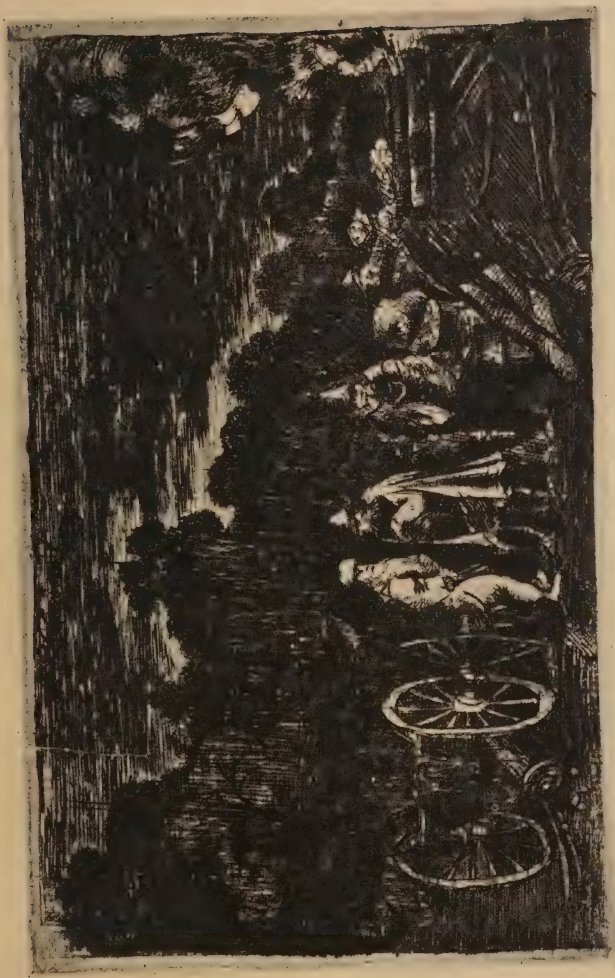
*Ignis est hinc omnia et vivimus aeterni
 Oculis hinc tua temperat arboribus.*

PL. VIII.—JAN VAN DE VELDE. IGNIS. From a Series of the Four Elements. (Franken 136). B.M.
 Size of the original engraving 186 × 290 mm.

made, while another of his most beautiful plates, *Peasants Going to Market*; *Morning* (F. 409) shows a landscape undoubtedly derived from the same source. The *Witch*, dated 1626 (F. 114) is also clearly an Elsheimer subject, and probably the *carta finita da notte con una Maga* mentioned by Baglione,¹ rather than Goudt's *Mocking of Ceres*, with which it has been generally connected. Another plate by Jan van de Velde offers an even more difficult problem in its relation to Elsheimer, *i.e.*, the *Ignis* (F. 136) from the series of the Four Elements.² It is signed W. B., and in consequence we can hardly question the attribution of the drawing used by Jan van de Velde to Willem Buytewech. On the other hand, the trees in the background correspond closely with those of Elsheimer's *Flight into Egypt* as engraved by Goudt in 1613, while the whole subject occurs on a small etched plate attributed to Elsheimer himself, of which only two impressions are known, the one in Dresden being here reproduced. Leaving until my second article the discussion of the authenticity of this etching, it is difficult not to acquit Buytewech and Jan van de Velde in this as well as other instances from borrowing from Elsheimer without acknowledging the debt. On the same grounds it is conceivable that Jan van de Velde owes the design to others in the Italian subjects signed only by his own name, *e.g.*, the *Tiber Island* (F. 216), the *Campagna Landscape with a Ruined Temple* (F. 410), and the *Landscape with the Temple of the Sibyl* (F. 413), for F. 216 is very like Willem van Nieulandt, and

¹ *Vite*, 1642, p. 101.

² See Scheikevitch, *Gazette des Beaux-Arts*, 1901, p. 406; Valentiner, *Kunstchronik*, N. F. XIX, 118, and C. Dodgson, *Kunstchronik* N. F. XIX, 288.



Pl. IX.—Attributed to ADAM ELSHEIMER. Icnis. Dresden
Size of the original etching 75 × 125 mm.

F. 410 and 413 closely resemble Bartolomeus Breenbergh.

Magdalena van de Passe (born about 1596, died about 1638), the daughter of Crispin van de Passe the elder, of Utrecht, one of the few women engravers of note, did at least two plates of some interest after Elsheimer, *Latona transforming the Peasants into Frogs*, and the *Death of Procris*, the latter being after the picture now in the collection of Lord Methuen at Cosham Court. But the third engraver (or rather, etcher) of real importance in the 17th century for the reproduction of Elsheimer, is Wenceslaus Hollar (born 1607, died 1677). In several examples Hollar is merely copying Elsheimer's etchings, or Goudt's engravings. His *Tobias and the Angel* (P. 75) may not attain the brilliance of Goudt's burin, but in its delicate etching and significant draughtsmanship it is by no means inferior in interpretation.

Elsheimer's name occurs altogether on nineteen of Hollar's plates, four of the most important being based on pictures in the collection of the Earl of Arundel, in whose service he came to England in 1636. The pictures etched were the same *Latona and the Peasants* (P. 272) which had been engraved by Magdalena van de Passe, and three companion subjects, *Juno* (P. 269), *Pallas* (P. 270), and *Venus and Cupid* (P. 271). The etching of *Juno* is the only record of a lost picture; the other two are after pictures now in the Fitzwilliam Museum, Cambridge. The *Pallas* is a most interesting subject, illustrating the arts and sciences, and the poor condition of the painting shows how much posterity increasingly owes to the engraver. There is a second version of the *Venus and Cupid* (P. 271a),



PALLAS

PL. X.—WENCESLAUS HOLLAR. PALLAS. After a picture by Elsheimer at Cambridge. (Parthey 270
Size of the original etching 93 × 147 mm.

etched by Hollar in much fuller chiaroscuro, and realising better than the lighter version the rich qualities of Elsheimer's painting. That four pictures by Elsheimer should figure in this great collection is a valuable sidelight on the master's reputation within thirty years of his death.

The second article, to appear in 1926, will be on Elsheimer's original etchings.

NAVAL ICONOGRAPHY

THE SAILOR AS A SUBJECT FOR PRINT COLLECTION

By COMMANDER CHARLES N. ROBINSON, R.N.

N this island, a love of the sea and sailors is a national instinct. From the earliest times, maritime affairs have been closely interwoven with our history, have influenced the character of our people, and have shaped the policy and destiny of the Empire. Our seamen have made of the oceans a pathway to the uttermost parts of the globe, a means for the extension of our trade and territory, and a scene of conflict on which they have won for us security, welfare and honour. Moreover, the seaman of the old sailing ship days, as Henry Fielding aptly remarks, was made of a different kind of flesh from that of landmen, with manners, customs and a language of his own. It would have been strange indeed if the poetry and drama of sea life, its comedy and tragedy, its realism and romance, had not found expression in British art. I shall hope to show that the personality of the sailor, and the vicissitudes of his calling, furnished inspiration and supplied an infinity of subjects to the English handlers of brush and graver. Indeed, pictorial art offers a fruitful field for the collector of materials for an illustrated history of the Sea Services.

The student of naval life as it is to be found in pictorial art cannot afford to omit portraiture. In what the old craftsmen called the effigies of this or that sea commander it was often a few ships and a good deal of smoke that formed the background to the person presented. There was no sign of the man behind the gun. Yet in the case of the admirals, even before the Naval Service received a distinctive dress, and they were generally portrayed in gorgeous robes or armour, the personality of the man himself, as well as the artistic excellence of the engraving, afford sufficient attraction. In Henry Holland's "*Her-ologia Anglica*" (*circa* 1620), several of the more important naval commanders are pictured, and the "Heads of Illustrious Persons," engraved by Jacob Houbraken and George Vertue (1747-52) contains many of the principal sea officers from Howard to Anson. Of the seamen of the seventeenth century, in any fairly complete collection of nautical portraits, examples will be found of the work of William Rogers, Thomas Cockson, John Payne, Peter Lombard, and William Faithorne. Similarly, during the eighteenth century, all the most notable engravers in mezzotint reproduced portraits of distinguished officers, and not a few were executed in stipple. Represented in the former method are distinguished painters like Lely, Raeburn, Gainsborough, Hoppner, Romney and Reynolds; while among the engravers are J. McArdell, H. Meyer, E. Fisher, R. Purcell and Valentine Green. Some of the more important prints in stipple are Captain Cook, by Sherwin, after Dance; Hawke, by Bartolozzi, after Coates; Nelson, by Burke, after Savage; Berry, by Keating, after Singleton; and Collingwood, by Gaugain, after Scriven. These later portraits have a special



A SAILOR'S FAMILY, by THOMAS ROWLANDSON, 1787

Size of the original etching $8\frac{1}{2} \times 7$ inches

value as distinguishing the changes in the uniform of the higher ranks between 1748 and 1815.

When the pictures of the great sea fights, from Gravelines in 1588 to Trafalgar in 1805, are examined, we do not get much fresh light on the life of the sailor. There is little actual personal interest in any of them. They are, of course, rightly regarded as an important adjunct to the study of naval history, but it is only by the exercise of a vivid imagination that any picture can be drawn from them of the manner of men who fought under Drake and Blake, Shovell and Benbow, Rodney and Hawke, or Howe and Nelson. To get into the mind's eye a scene on board any of the vessels depicted in these engagements, it is necessary to have made some study of naval costume. One must realise what the crews looked like ; and their dress changed quite as often and as radically as the changes of fashion on shore. Very few of the marine painters in England could put figures into their compositions. I think that Dominic Serres was the first to do so, and later, de Louthembourg and Clarkson Stanfield, both scene painters, were also exceptions.

There is a type of art which, although not usually described as marine painting, does indeed present the sailor in various aspects, and helps us to realise what the social side of his career was like, his work at sea, his pleasure ashore, and his character and costume, with the conditions of life on ship-board in the days of hemp and canvas. The group of painters that did these figure subjects includes such well-known names as Bunbury, Collett, Morland, Stothard, Singleton, and Wheatley, and among those who engraved the plates were famous workers like James and William Ward, R. Earlom.



THE DEATH OF CAPTAIN ALEXANDER HOOD WHO GLORIOUSLY FELL IN THE MOMENT OF VICTORY ON THE 21st APRIL, 1798, by S. W. REYNOLDS, after J. NORTHCOTE

Size of the original mezzotint 20 x 26 ins. Published October, 1798, by Jeffreys, Ludgate Hill

R. Houston, and J. R. Smith. From my own collection may be mentioned a few examples of this *genre*. There is *The Tar Triumphant*, by B. Clowes, after John Collett, and *Jack in the Bilboes*, by W. Ward, after George Morland. Several years separated these two pictures, and the costume shows it. Both illustrate the use of the press-gang, one humorous, the other pathetic, indicating, I believe, the growing change in public opinion about this method of manning the Navy. Then there are four mezzotints, also by W. Ward, after Thomas Stothard. These were painted to the order of George III., when his son William Henry went to sea as a midshipman in the *Prince George* in 1779. They represent four phases of a sailor's life, fighting a gun in action, cutting away the rigging in a storm, resting on the forecastle in harbour, and the home-coming of a sailor from the sea. Imaginative, doubtless, and somewhat vague in detail, but in all essentials true to life. Henry Singleton gives us several views of incidents during the fighting of the period—Nelson boarding the *San Josef* on St. Valentine's Day (1797) ; De Winter surrendering his sword to Duncan after *Camperdown* (1797) ; Captain Strangways, of the *Marines*, struck down in the *Glatton* (1796) ; and Faulknor storming Fort Royal from the rigging of the *Zebra* (1794). These prints were mezzotinted by Daniell. Another mezzotint, by S. W. Reynolds, after J. Northcote, shows us Alexander Hood's death on board the *Mars* in the moment of victory. The last two are reproduced here. They are not fantastic emanations from the brain of the painters, who had talked with the men who had actually been present on each occasion ; the result passed the criticism of their contemporaries. Three



CAPTAIN FAULKNER IN THE ZIBRA, OF 16 GUNS, STORMING FORT ROYAL MARTINIQUE, CONTAINING 1,200 MEN WELL PROVIDED, COMMANDED BY ROCHAMBEAU, BY JAMES DANIELL, AFTER HENRY SINGLETON
Size of the original mezzotint 20 x 25 inches Published August, 1797, by J. Daniell, Blackfriars

examples of an occurrence which was a favourite subject, Jack's return to his womenfolk after a voyage, should also be mentioned. One is in stipple, by J. R. Smith, after Bunbury, another by W. Ward, after Francis Wheatley, and one by T. Burke, after William Woolley. This class of print exhibited the many-sided character of the seaman, and choice examples by important painters or engravers are much sought after, either by collectors or for decorative purposes.

The prints of figure subjects just described have a relatively large engraved surface, say an average of 20in. by 26in., and, as compared with portraits or battle pieces of the same size, are few in number. Evidently, then, such prints cannot form the bulk of a collection representative of the sailor. Looking for something smaller, it will be found in a print which is about foolscap size, say, 8½in. by 7in. in the engraved portion. I think this size may have been popular because it just filled the panes of glass in the print dealers' windows. Anyway, in the illustrations which have come down to us of the shop-fronts of Mistress Humphry, in St. James's Street, S.W.; Fores, in Piccadilly; Thomas Tegg, in Cheapside, and other printsellers, each pane of glass is filled with its own print. Some, perhaps the majority, of these prints are caricatures—not to be despised in this connection—but many others were of humorous or sentimental subjects, mainly in mezzotint or stipple, and conspicuous in a great number of them was the figure of a sailor. The Sea Service then loomed large in the eyes of the people, when it was recognised that it alone stood between them and invasion, with all its accompanying horrors. Sailors were much more commonly



JACK'S RETURN AFTER LORD HOWE'S GLORIOUS VICTORY

Size of the original mezzotint $11\frac{1}{4} \times 9\frac{3}{4}$ inches

Published August, 1794, by Laurie & Whittle, Fleet Street

seen in London streets in those days, and a press-gang might be met at almost any time in Cheapside or the Strand when there was a special need for men. The engraved print occupied the place taken later by the illustrated paper, and the public demand was only satisfied by a large and regular output of cheap plates. Still smaller prints also were sold separately, and in addition the engravings from books supply a fair proportion of the illustrations in which are depicted the seamen of past times.

When one has gathered together a fairly large collection of prints relating to the special subject, the question arises, "How shall they be arranged or displayed?" Some of the larger engravings can be hung on the walls for decorative purposes. Some perhaps can be stored in properly made cabinets. But it is not so easy to decide what to do with the smaller prints of all shapes and sizes. After all, more than half the pleasure of forming a collection consists in exhibiting it to one's friends, and I have found what is called extra-illustration has the advantage of making the prints easily accessible for study or examination.

Of course, the method I followed is equally applicable to any kind of subject collecting, whether it relates to the soldier, the lawyer, the doctor, the actor, sports and pastimes, places, trades or professions; indeed there is scarcely a limit to the categories which could be mentioned. Various standard naval works might have suited my purpose, but I chose a book of my own, "The British Tar in Fact and Fiction" (Harper Bros., 1909). It is a volume of about 500 pp., containing nearly 150 reproductions of prints from my collection—a book about books and pictures. In order to make



THE DEATH OF THE BRAVE CAPTAIN HOOD, OF HIS MAJESTY'S SHIP
THE MARS

Size of the original mezzotint $12\frac{3}{4} \times 9\frac{7}{8}$ inches

Published June, 1798, by Laurie & Whittle, Fleet Street

it suitable for holding the originals of the prints, one copy of the letterpress was printed on sheets 18in. by 14in., and the engravings inlaid to that size. In the process of expansion one volume became twenty, with an average of 100 pages in each. These twenty volumes are arranged on the same system as the book itself, the subject being divided into sections dealing respectively with naval personalities, topography, history, fiction, the drama, poetry, and naval iconography. To describe the contents of these volumes fully would make this essay too much of a catalogue. I propose only to indicate the scope and variety of the many hundreds of prints they contain. There are numbers of portraits of naval officers which are small enough to be used for extra-illustration. Many of these are by important painters, from Kneller and Van Dyck to Reynolds and Beechey. All methods of engraving are represented, although the engravers are not, as a rule, so well known as the painters, and indeed in many cases their names do not appear. In the two volumes devoted to this particular section are more than 200 portraits of naval officers, from Howard to Napier, interspersed with prints of occurrences in which the principal commanders won their fame.

What may be described as nautical topography provides a large section to the collector of prints relating to the sea service. The places and buildings directly associated with the Royal Navy fall within this category. Of the Admiralty alone, there are upwards of twenty prints between 1750 and 1850. The building is shown as it was before and after the screen supplied by Robert Adam in 1760; with various signalling appliances on the roof for communicating with the seaports, and



THE WAPPING LANDLADY. "From ship dismissed, their pockets full of pay, Thus the Tars squander years of toil away,"
by BENOIST, after F. HAYMEN.

Size of the original line engraving $10\frac{1}{2} \times 12$ inches
Published April, 1743, by Thomas Bowles, St. Paul's Churchyard

from the viewpoints both of Parliament Street and St. James's Park. Most of these prints are in line, but there is a fine mezzotint of the front about the time of Trafalgar. In the "Microcosm of London," by Pugin and Rowlandson, there is a picture of the interior of the Admiralty boardroom as it was in 1808, before the portrait of Nelson, by Leonardo Guzzardi, was put up and other alterations in decoration made.

Among the painters are Wale, Rothwell, Pugh, Nash, Canaletti and Sheppard; and the engravers, Cole, Simpson, Van Assen, Miller, Storer, Fellowes and Sayer. The officers' waiting room is illustrated by an etching of George Cruikshank's, after Capt. Marryat, with a portrait of Marryat himself among the figures shown in it. Other buildings represented in these volumes are the office used by Pepys in York Buildings, at the bottom of Buckingham Street; the Navy Office, in Seething Lane, where Nelson visited his uncle, Capt. Suckling; the Navy Pay Office, in Broad Street; the Victualling Office, on Tower Hill, in a caricature; Somerset House, with its naval museum; the Bluecoat School, whence came many of the navigating officers of the old Navy; the Trinity House and Greenwich Hospital. Then there are prints of the older dockyards—one series in colour, dated 1783, being particularly interesting. The Cinque Ports, too, are represented, and the many Admiralty establishments on foreign stations.

The three sections in which historical literature, fiction and the drama are dealt with are mainly illustrated from books. The fact that many of the prints came from this source might be held to indicate that it was necessary to obtain the books themselves to remove



"TELL ALL HANDS TO GET READY, DAMME! I INTEND TO BLOW UP AMERICA AFTER
DINNER."

Size of the original mezzotint $6 \times 4\frac{1}{2}$ inches

the plates, and that the books would be destroyed in the process. There have been, indeed, those who were guilty of this act of vandalism, which I consider wholly indefensible and unnecessary. There are print dealers—not perhaps in the more important way of business, but real friends of the collector, nevertheless—whose almost entire stock-in-trade consists of bundles of plates, frontispieces and cuts which have been taken from books already dilapidated from use or for other reasons unsaleable. Most of the smaller prints I have acquired were obtained from such shops in Holywell Street, Drury Lane, Red Lion Passage, and similar localities. Many of these have since disappeared, but others have taken their place, and it is still possible to find book illustrations in a legitimate manner.

Two volumes devoted to historical literature form an epitome of naval achievement. There are illustrations of early naval architecture, and the expeditions and voyages of the early adventurers like Sir Hugh Willoughby and Captain Thomas James. The defeat of the Spanish Armada, the assassination of the Duke of Buckingham, the attempted flight of Judge Jeffreys in seamen's clothes, varied by the sea fights with Holland, indicate the subjects to which these prints refer. All the more important occurrences in our naval annals down to the end of the war with Russia in 1854-5 find a place here. Two examples are reproduced with this essay.

The volumes containing the illustrations to fiction naturally bring into prominence the importance of Defoe, Smollet and Marryat in this connection. Many illustrated editions of "Robinson Crusoe" have been published, and these form a fruitful hunting ground for



THE FLOWING CAN

We sing a little and laugh a little,
 And work a little and swear a little,
 And fiddle a little and foot it a little,
 And swig the flowing can.

Size of the original mezzotint $11\frac{1}{4} \times 9\frac{3}{4}$ inches

Published April, 1791, by Robert Sayer, Fleet Street

the extra-illustrator of nautical life and manners. Perhaps the most distinguished of the artists concerned were Thomas Stothard and George Cruikshank. All Smollett's works are represented, and a print, drawn by G. M. Woodward and etched by Rowlandson, of Tom Bowling appealing to the grandfather of Roderick Random, is from a very scarce set. It is particularly interesting because although Smollett's story referred to the early decades of the eighteenth century, Rowlandson dresses Bowling in the uniform of a lieutenant of 1795. Similarly, the etchings by R. W. Buss for the first illustrated edition of "Peter Simple," with other books of Marryat, and his contemporaries, illustrated by drawings of Clarkson Stanfield, Hablot K. Browne and other artists, hold up the mirror to the naval life of their period. Swift's "Gulliver's Travels," Paltock's "Peter Wilkins," and other old illustrated novels, magazines and miscellanies, supply many curious examples, useful in the same way.

The connection of the sailor with the stage begins with the mystery plays, and its illustration is to be found mainly in the old Bibles, and monastical manuscripts, decorated and embellished with drawings of secular subjects. It was sailors and shipwrights who played the parts of Noah and his family, Jonah and his companions, and other Biblical seafaring persons. The draughtsmen who illustrated the building of the Ark, the miracle of the whale, etc., drew the sailors of their own time as they saw them, and therein lies the value of these to the student. Later, the religious observances enjoined upon the sailors at certain places and on certain dates became secularised, and thus the pictures of Crossing the Line, etc., form another link



JACK'S FIDELITY

And so now to sea I shall venture no more,
 For you know, being rich, I've no call
 So I'll bring up young Tars, do my duty ashore
 And live and die constant to Poll.

Size of the original mezzotint $11\frac{3}{4} \times 9\frac{1}{2}$ inches

Published January 1796, by G. Thompson, Old Bailey.

in the connection between the sailor and the stage. The illustrations to the plays of Shakespeare and his contemporaries, and to the works of Shadwell, Wycherley, Congreve, Smollett, and other dramatists, frequently portray nautical characters, and we even have a picture of Garrick speaking the prologue to the masque of "Britannia," dressed as a sailor "three sheets in the wind"—doubtless a life-like portrait of a rollicking man-of-war's man about 1778. A typical instance of the value of such prints is found in the frontispieces to four editions of "Love for Love," Congreve's comedy, published respectively in 1776, 1791, 1806 and 1820. The same scene is depicted in each picture, Ben Legend's altercation with Miss Prue, and in each the sailor is dressed in the distinctive clothes he would wear at the date when the book was printed. In the nineteenth century, the nautical drama had become a national institution, and there is no lack of pictures of sailors on the stage, from which may be traced the disappearance of three-cornered hats, the pigtail, red waistcoats, and other signs of the eighteenth century, as well as the genesis of the serge frocks, the flowing slacks, and the wide collar, which became officially uniform after the Russian War. Even from a series of the penny-plain, twopence-coloured, sailors of Skelt's Drama, there is something to be learnt.

The followers of the sea calling have not always received from the poets the recognition they deserve, but the ballad-makers and song-writers have laboured valiantly to atone for this default. There is scarcely a prominent sea commander who has not had sympathetic or laudatory treatment in verse, while nearly every sea fight has been sung in homely phrase to catchy tune.



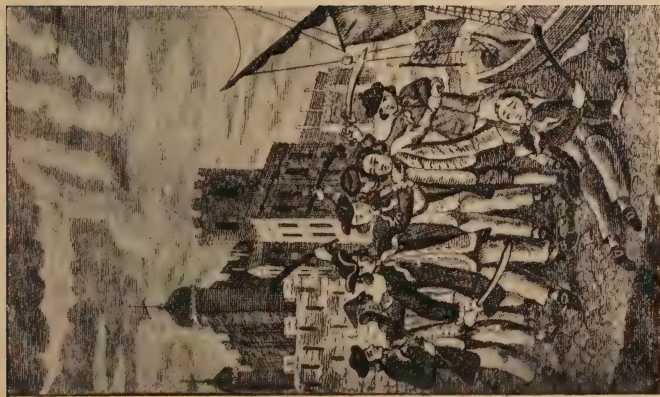
JACK SPRITSAIL AND HIS NANCY ON A CRUISE

Size of the original line engraving $5 \times 3\frac{3}{4}$ inches

Published May, 1789, by J. Roach, Covent Garden

As to the sailor himself, in all his moods he has found ample characterisation in rhyme, and every song, of any popularity, has its illustration. The early ballads were generally topped by a crude woodcut, and the later songs or chanties by a really charming work of art, admirable, and to be prized not only for its subject, but for its æsthetic merit as well. It is surprising to what an extent Dibdin alone inspired the artists of two centuries. In the volumes devoted to Sailor Songs there are nearly fifty mezzotints which were drawn as picture headings to his verse, two of which are here reproduced.

In Miscellaneous Prints, the painter depicts the sailor in almost every conceivable situation. His hard times at sea are portrayed as well as the infrequent intervals of jollification ashore while the prize money lasted. Nor does the artist forget that the toast on Saturday night included wives as well as sweethearts, and thus we have pictures like Thomas Rowlandson's etching of *A Sailor's Family* (1787), and Robert Pollard's mezzotint entitled *Family Felicity* (1785). Some early eighteenth century pictures of this *genre* are Hogarth's *Stage Coach in a Country Inn Yard*, where a sailor of Anson's flagship, the *Centurion*, is seen returning to his home ; similar phases of the subject by Mosley and Boitard ; and Hayman's picture, here reproduced, of the sailor dancing while the landlady chalks up the score. Themes of the same nature are treated by Bunbury, Stothard, Singleton, Wheatley, Morland, Ibbetson, Ramberg, Walton, Huck, Pollard, Bigg, Corbould, among the prints in my collection. Another class consists of humorous mezzotints, picturing the fashions and foibles of the people. Of course, the sailors come in for their share of banter. There are from thirty to forty



RODERICK RANDOM PRESSED ON TOWER WHARF
Size of the original line engraving $4\frac{1}{2} \times 2\frac{3}{4}$ inches



TOM JONES SEIZED BY A PRESS-GANG
Size of the original line engraving $4\frac{3}{4} \times 2\frac{1}{4}$ inches

examples of this class, and although it is seldom that the painter or engraver is mentioned, this does not detract from the value of the prints to students of costume, character, and social manners. The following were among the publishers of these mezzotints: John Bowles, Edward Cooper, Carington Bowles, Bowles and Carver, Robert Sayer, Sayer and Bennett, R. Pollard, Haines, Ryland and Hurles. Well off the beaten track lie the quaint and curious little pictures of the sailor to be found on masonic summonses, tradesmen's cards, lottery tickets, bookplates, watchplates, coats-of-arms, and nursery literature. Something may be gleaned even from these unlikely sources.

There are many portraits of sailors in the satires and caricatures which were published during the three centuries under notice, and although their object was more often political censure rather than social humour, they throw much light upon naval life and customs. One of the prints here reproduced unfortunately is without the names of either painter, engraver, or publisher. It may have been the work of Boitard or June. Why the Boy Captain, suggested by the cradle hung conspicuously above his head, should want to "blow up America" is not clear. It is possible that the print refers to the action of Boscawen at Louisbourg in 1758. This aspect of pictorial satire is represented by all the later caricaturists—Sandby, Sayer, Pollard, Nixon, and, of course, Gillray, Rowlandson, and the three Cruikshanks. The firm of Laurie and Whittle was responsible for the issue of "Drolls," in which the comic element overshadowed the satirical, and although not quite of the same kind, we have the plates illustrative of the seaman's career in "The Sailor's Progress," by George



MIDSHIPMAN WITH A LONG BOAT

Size of the original etching (coloured by hand) $7\frac{1}{4} \times 7$ inches

Published November, 1777, by D. Serres, Golden Square

Cruikshank, after Lieutenant John Sheringham, R.N., and similar prints issued by Belch, Fairburn, Hodgson and other publishers.

To deal with the other contents of the volumes would occupy more space than can be spared. A very brief summary must suffice. Here we have Royal Sailors, both portraits and caricatures; Women as Sailors, on and off the Stage; Nautical Valentines, among the producers of which were Bartolozzi and Stothard; Smugglers, Pirates, and—Mermaids! Naturally, Naval Uniform is a subject that looms large in these pages, and it is treated as a separate study. The officers did not get a uniform dress until 1748, and the seamen not until after the War with Russia in 1854-5; yet the whim of a captain, in the case of the former, and the issue of slop clothing, in that of the latter, did produce a certain uniformity, particularly in individual ships. The series of plates showing the dress of the officers and men in 1777, which Dominic Serres drew and published, and that by Rowlandson in 1799, were followed by many others down to the middle of the nineteenth century; and they are all here, with many other prints like those of the midshipmen reproduced. Finally, we have a pictorial Life of Nelson, but that would need an article to itself.

I began to collect these prints some forty years ago, from a purely utilitarian motive, as an aid to my information for purposes of journalism and authorship. They tell their story plainly, and more is not wanted in this connection. Therein lies their value to the subject collector. Many of the smaller ones may be said to have little artistic merit or technical quality, but to me the subject alone was the attraction. The



A MIDSHIPMAN, by H. MERKE, after THOMAS ROWLANDSON
Size of the original aquatint $8\frac{1}{4} \times 6$ inches
Published February 1799, by Rudolf Ackermann Strand

value of the collection from this standpoint is testified to by the many books I have helped to illustrate ; and publishers, authors, artists and theatrical costumiers have often admitted that they have been able to derive therefrom a much more definite and accurate knowledge of the sailor's appearance at various periods in our history.

THE ETCHINGS OF MALCOLM OSBORNE, A.R.A., R.E.

BY MALCOLM C. SALAMAN.

RARELY can academic honours have been communicated to the elect under circumstances more dramatic than those in which Mr. Malcolm Osborne learnt that he had been chosen an Associate Engraver of the Royal Academy. Indeed, for a situation at all analogous we may have to look back some twenty-four centuries to the day when the Roman messengers arrived to tell Cincinnatus he had been chosen Consul and found him ploughing his fields. The telegram that surprised Mr. Osborne with the news of his entirely unexpected election found him serenely breaking stones to make a road a few miles from Jerusalem. It was the eve of an attack on the Turks, Capt. Osborne had been busy with the details of preparation for the unit he commanded—a Trench Mortar Battery—and he found stone-breaking a restful mental relaxation. Commissioned from the Artists' Rifles in 1915, he had been fighting continuously, first in France, then in the Balkans, and from June 1917, in Palestine. He had had no opportunities for drawing or etching, though the pages of one small sketch-book he had carried through his campaigns contain some sketchy records of things seen, made immediately—two actually under fire—yet with sure instinct for design, which must

presently find their way to the copper-plate. It chanced, too, that his varied service had brought him nowhere in contact with anyone at all interested in art, though, happily, his temperament, with its grace of humour and its wide range of sympathies, could respond to good-fellowship even though it knew not Chelsea or South Kensington, or even Bond Street; and when one general welcomed his discovery that Osborne was an artist in civilian life because he would be able to "do them a comic menu," Osborne felt as if he had been unmasked. That comic design for a mess menu was all that had been asked of his art for four years, and his past life seemed very far away, the feel of a copper plate almost forgotten, when that astonishing telegram was brought to him, and he left off breaking stones to read it. An Associate of the Royal Academy! What for? It seemed to have no meaning out there with battle imminent on the banks of Jordan. Etching-needle and dry-point—it was funny to think of them, so insignificant they seemed, so strangely remote, while the 180th Trench Mortar Battery was so immediate, so dominant, it had almost absorbed the artist's personality. The situation was ironical, and the irony was accentuated by the fact that the new A.R.A. was not released from military service in Palestine and Egypt till July 1919, and he arrived home only just in time to present himself at Burlington House within the period ordained by the Royal Academy election rules.

The name of the new Associate was little known to the public. He had painted no pictures, and his prints were not many, and only in the most recent exhibitions of the Royal Academy and the Royal Society of Painter-Etchers had they shyly appeared. For, though Malcolm



MALCOLM OSBORNE. MY MOTHER. 1909
Size of the original dry-point $12 \frac{5}{16} \times 9 \frac{1}{16}$ inches

Osborne's work was always as genuine, serene and unassuming as himself, it was offered without any self-assertion. There were connoisseurs, however, who had recognised the charm and sincerity of his expression and his fine craftsmanship on the copper, and already collectors had their eyes upon him, and were putting prints of his into their portfolios. Yet, when one considers how few original plates of importance he had to his credit when the War stopped his activities, and that his masterly expression in portraiture was a phase of his art yet to be revealed, one can only surmise that his election to the Academy during that period of non-production was based less on his output as an original engraver than on the evidence he had given in a few distinguished plates that he could fulfil the purpose for which the Associate-Engraver class had been called into being, that of translating with distinction the painter's art from the canvas to the copper-plate. The Academicians could feel safe with their tradition in electing an Associate who had interpreted a great Watts portrait in mezzotint worthy, not only of the eighteenth century masters, but of his own "approv'd good master," who was one of the most honoured among themselves. And none welcomed his talented pupil to a place among the elect more generously than did Sir Frank Short. But while the principle of the Academy tradition was upheld in the pupil's case as it had been long before in the master's, the modern emancipation of the engraving arts from the obligation of service to painting left the Associate-Engraver free to pursue his independent way.

Malcolm Osborne was born at Frome, in Somerset, on August 1st, 1880. His father was a schoolmaster, who,



MALCOLM OSBORNE. THE NATIONAL GALLERY PORTICO. 1910
Size of the original dry-point $14\frac{7}{8} \times 9\frac{1}{8}$ inches

recognising the artistic tendencies of his sons, sympathetically encouraged them, with the result that the three eventually "made good." Rex and Fred respectively as illustrator and designer, and Malcolm as the subject of this article. He had his schooling at the Merchant Venturers' School in Bristol, after which he studied at the Queen's Road School of Art in that city, under the direction of that excellent teacher, Mr. R. E. J. Bush. Then, winning a scholarship for the Royal College of Art, he came to London, intending to be trained as a sculptor, but at South Kensington he discovered that sculpture was not his *métier*, and changed his purpose. He spent a year in the Architectural School under Professor Beresford Pite, but Professor Lethaby, perceiving the young student's true bent was graphic art, led him to the study of black-and-white design, and the principles and practice of book-illustration, then recommended him to the care of Frank Short in the Etching and Engraving School. This determined Malcolm Osborne's career, for although the various courses of study he had pursued till now had cultivated his sense of form and design, a valuable artistic foundation for his practice as an etcher, it was when he experienced the technical teaching of the master-craftsman, as the engraving world acclaimed Frank Short, together with the stimulating influence of his art, that Osborne found himself. In the school it was understood that each student must essay every form of engraving on copper, and then he would be allowed to concentrate on mastering the technique of that medium which appealed most sympathetically to his graphic instincts. To make the students craftsmen first and foremost, and masters of their material, and so equip them to express articulately



MALCOLM OSBORNE. STIRLING CHURCH. 1913
Size of the original dry-point $10\frac{3}{8} \times 7\frac{11}{16}$ inches
By permission of H. C. Dickins

and confidently, with little fear of accident, such art as was in them, this was the master's principle in the school, and Osborne was enthusiastically in accord with it as student, without dreaming that in another twenty years he would be practising the principle, by inheritance, as it were, as director of this most famous school of engraving in the world. Sir Frank Short's teaching had always attracted artists of distinction in other branches—painters, architects, famous *Punch* draughtsmen, as well as the college students, and a studio atmosphere pervaded the school, which was artistically stimulating. Osborne enjoyed this to the full, and when he had finished his five years' course he had all the varied craftsmanship of the copper-plate at his fingers' ends, with pictorial sensibility trained to a discriminating use of them.

A lot of industry with etching-needle and dry-point urged his steps to this point, and a British Institute Scholarship rewarded him. He etched his first original plate in 1904. It was the *Fish Market, Bruges*, and in it, with the artist's sincerity of interest in the human character of the scene, the figures of the fishwives and their customers conceived pictorially in significant line and with well-balanced grouping and lighting, justly placed on the plate, we recognise already an etcher of promise. This was followed the next year by a delightful little dry-point, *Maggie*, an unaffectedly vital study of a graceful young girl, and some of the thirty proofs found their way into the portfolios of collectors. In 1906, the year of Osborne's election to the Painter-Etchers, he turned his attention to landscape, and etched some plates in Wiltshire, of which I can call only one to mind, *Pickford's Farm*. Here the farm-buildings



MALCOLM OSBORNE. LOCHES CASTLE. 1913

Size of the original etching $7\frac{1}{8} \times 13\frac{1}{4}$ inches

By permission of H. C. Dickens

and trees were composed with sound pictorial feeling for the rustic scene, but the etcher had not yet found his individuality of conception, and his linear treatment was timid and tentative. The public buildings of London also began to appeal to him as subjects for etching, but the plates were of little importance. They were followed by a series of reproductive etchings after J. F. Millet, Edwin Long, R.A., Fred Morgan, and Guardi, done, of course, as "pot-boilers," but none the less with artistic conscientiousness, and then Osborne let himself go with his dry-point in an imaginative landscape called *The Castle Under the Hill*, and he used the burr for all it was worth—and more. This, perhaps, was just as well, for having, so to speak, sown his wild oats in dry-point, he now, under the inspiration of his mother's features, used the medium with graphic sobriety and expressive significance. How often has the mother's face been the subject of the picture in which a young artist has discovered the range of his intuitions, the sensitiveness and power of his expression! Did not Rembrandt reveal himself the inspired etcher in that wonderful portrait of his mother which was his earliest dated plate? Osborne's *My Mother* was the first milestone of his development, and it gave trustworthy indication of a potential portrait-etcher of importance. One feels that he has placed her in her chair as she was habitually wont to sit, that she was accustomed to fold her hands just so while listening to talk, and that a clear outlook must come from those frank eyes, and wise, kindly words from that firm mouth. Fineness of character is written all over that face, and the son, with his dry-point faithfully at service of an intuitive draughtsmanship, proved himself worthy to

interpret the mother. He proved himself worthy also of his native Somerset in a charming little etching of *Glastonbury Tor* ; but he was now a Londoner by adoption, and he justified himself with a London print of considerable distinction. This was *The National Gallery Portico*, in which the rich tonality was achieved mainly with a sensitive handling of the dry-point's burr, and in this he showed how a familiar London landmark could reveal an aspect of fresh and vital pictorial interest. The print is reproduced here, and the buildings speak for themselves in the dignity of the design ; but would they speak with such functional significance without the human interest which Osborne has made a vitalising factor in his pictorial conception ? When he lets us see between the shadowed columns of the National Gallery portico the front of St. Martin's-in-the-Fields with its elegant features gently asserting their architectural charm, he makes the vision the more dear and familiar to us by the glimpse he gives us of the essential London traffic passing closely by—the 'buses, carts, people. So the National Gallery portico is animated with casual human incident, the man helping to carry in a picture, another bearing an implement for the repair work in progress on the building, the stout old lady with the group of children, and the mysterious smart woman who is out for art, perhaps, or assignation. Of less importance is *St. Martin's-in-the-Fields*, a side view of Gibbs's noble portico, but the etcher's eye was alertly observant for the living surroundings, and road and pavement are characteristically peopled.

Osborne was now to prove himself an interpretative engraver of exceptional quality. To have learnt from Sir Frank Short how to use the mezzotint rocker and

scraper was to have been initiated into the very genius of the medium, and it was with a master's equipment that he addressed himself to the translating of Watts's splendid portrait of William Morris into mezzotint, an achievement to which I have already referred. With a true interpreter's vision the engraver seems to have seen through the painter's canvas, and in terms of his own art realised the man himself as the painter had seen him, "a very Viking of poetry and art." And what a superbly keen-sighted, full-blooded, resolute face we see in the print ! In no less masterly a manner did Osborne translate into etching Charles Furse's fine picture, *Timber Haulers*, for the Art Union of London ; but for the future he was to devote his talents to original work. He was still seeking his own way to expression. *St. Stephen's, Walbrook*, one of Wren's masterpieces, though its chief beauty and originality are inside, was composed with a due pictorial sense of the relation of buildings, the church, the Walbrook houses, the Mansion House, and the plate is alive with the incidental human interest, but the linear conception is still a little dry. There were three more London subjects at this time, two done for Messrs. Connell, of which the *Admiralty Archway* has been easily superseded by a later and much finer version of the same appealing subject. Now came a mood of landscape. Osborne and his brother etcher and close friend from student days, Alfred Bentley, had begun their habit of holiday sketching tours together, and a visit to Dorset resulted in an expressive little plate, *Noon, Wareham* ; while the picturesque old village of Amberley in Sussex suggested a quartet of plates, the publication of which auspicated Osborne's pleasant association



MALCOLM OSBORNE. "THE PROBLEM." Portrait of A. Mason, Esq. 1919

Size of the original etching $11\frac{3}{8} \times 10\frac{7}{16}$ inches

with the house of Dickins. Of this little set, the first, *A Quiet Day, Amberley*, has a look of Legros's manner about it, but in the last, *After the Storm, Amberley*, the individual Osborne begins in his own etcher's way to convey his conception of landscape in a passing mood of weather.

This plate, which was issued in an edition of 50 proofs, led to Mr. Dickins commissioning Osborne to etch a set of Scotch plates, and in richly storied Stirling the artist found his inspiration. *Stirling Church*, with its Gothic venerableness smiling in the sunshine, just as it may have smiled on the day that James VI of Scotland was crowned within its walls, and John Knox preached the Coronation sermon, was a subject after Osborne's heart, for it appealed to his reverential love of hallowed old buildings in serene aspects, and his etcher's conception responded to it with a gentle sense of beauty. The structure finely drawn, his dry-point's burr gave all the tonal accents richly, and balanced these pictorially with the shadowed horse and cart serving the labourers in the roadway, and the dark tall tree opposite. In *Bannockburn* he travelled with his etching-needle searchingly over a wide expanse of country that history has stained with tragic memories, and he shows us the famous battlefield, gives us a distant glimpse of Stirling castle, and carries the eye away to the hills. A plate of greater and more romantic beauty, however, is *The Heart of Scotland*, in which a dreaming figure stands on the castle ramparts gazing out over the wonderful panorama, so significant with the dramatic tramplings of the centuries, so deeply informed with poetry and romance. Here the dry-point responded to vision with rare delicacy in suggesting the pictorial effect of distance.



MALCOLM OSBORNE. THE END OF THE STORY. 1920

Size of the original etching $4\frac{7}{8} \times 4$ inches

By permission of H. C. Dickins

Stirling Bridge is one of the most impressive plates of this Scotch set, but here Osborne felt that aquatint, a medium he had, I believe, never used other than experimentally, would best express his vision of the historic old bridge, and with art and craftsmanship finely fused he produced a print of beauty. *Holyrood Palace* was etched with vivacity of impression, but the subject would seem to have made a less personal appeal than the Stirling subjects.

The success of these led to a further commission from Mr. Dickens, who was henceforth to be Osborne's publisher, for a set of plates that should record his visions of France, and once more it was historic ground that attracted him. To his serene outlook there was nothing more alluring than a terrain that smiled through memories of "old, unhappy, far-off things, and battles long ago," and in Loches, Tours, Chinon, he found subjects to his hand. *Loches Castle*, a really fine plate, is thoroughly characteristic of the etcher's synthetic conception of a wide expanse of country with its features of pictorial interest, and as he shows us the medieval castle-prison with the sun shining on it, we may remember, if we like, that horrible, cruel things were done there in the dungeons and cages, but it was not for that he etched the lines and tones in which he communicates the beauty he saw in the landscape with the old palace and castle as factors of dignity. Plates of some distinction, too, are *Market Place, Tours*, *Tours Cathedral* and *Chinon*, with the ancient castle looking picturesquely down on to the river and the bridge; but it was landscape of different character and mood, simple, gentle, pastoral, that inspired the delightfully sunny plate, *The Fair Fields of France*, and the scarcely less charming *The*



MALCOLM OSBORNE. PORTRAIT OF NATHANIEL SPARKS, R.E. 1921

Size of the original dry-point $9\frac{7}{16} \times 8\frac{1}{4}$ inches

Sunlit Land. *The Fair Fields of France* was the last of Osborne's plates issued before the war absorbed him, and there was something of tragic irony in its appearance early in 1915. His next publications were dated 1919, and they were but three, including a presentation plate for the Print Collectors' Club, *Montaza Bay, Egypt*. He had come home from active service an A.R.A. it is true, but feeling his mind artistically out of gear, his hands out of practice. Just before "joining up" for the War, he had begun a large etching of the *Admiralty Archway*, framing by the pillars of the great arch a vivid vista of the Strand with its crowded traffic, the interest focussed by King Charles's statue. This he now finished, peopling the foreground with casual London types, and making quite an impressive print of it. The etching, however, which encouraged Osborne's friends to believe he had lost nothing by his compulsory abstention from artistic practice, but had gained from his strange experiences deeper and wider intuitions into life, was a portrait of his friend Arnold Mason, to which he gave the intriguing title *The Problem*. The young painter sits in his chair, leaning back to think, as he holds his half-closed book resting on his thigh, while the other hand has just withdrawn from his mouth his smoking cigarette. And one divines a psychological connection between these pages kept apart by the significant forefinger and the look of startled thought on that keen intelligent face with the sensitive mouth and questioning eyes. This remarkable study of personality and mentality evoked a masterly grip of expressive essentials which revealed Osborne a greater etcher than he had previously shown himself. While he was finding his etching hands again, he resumed for a time direction of the engraving



MALCOLM OSBORNE. TREKKERS OF THE PLAIN. Salonica, 1921

Size of the original etching $5\frac{1}{8} \times 13\frac{1}{8}$ inches

By permission of H. C. Dickens

class at the Central School of Arts and Crafts, a useful preparation for the important post at South Kensington to which he was called on the retirement of Sir Frank Short. A tour with Bentley in Auvergne resulted in four plates of *Le Puy* and one of Cherrac, a mountain village near by, the most distinctive being *Cathedral Steps, Le Puy*, with the design based on the seemingly endless flight of steps that reaches to the portico, and then leads to other flights within the cathedral. Osborne's sense of design was now adapting itself with marked originality to his pictorial conception, and he found fresh scope for it in an aspect of the City of London Brewery, an interesting structure which, dating as it does from Elizabeth's day, he was quite justified in naming *The Old Brewery*. The design is animated with a great waggon receiving the waste malt from a shoot. But in a very engaging little etching, called *The End of the Story*, we see Osborne's interest in human character in a fresh and humorous phase of observation and expression. It is just a bit of *bourgeois* life seen in a French café, and depicted with the same momentariness with which it was observed. The big man is keenly enjoying the point of his story and its effect on his stolid companion, as keenly as the etcher with the incisive spontaneity of his needle has enjoyed interpreting the essential Frenchness of the men and the moment.

This leads us to a masterpiece of portraiture in dry-point. *Nathaniel Sparks* is the subject, himself an etcher of distinction, and Osborne has drawn the salient features of this remarkable face with so intellectual a conception of their characteristic and personal significance, and so masterly a command of his expressive means, that I do not hesitate to rank this with the great



MALCOLM OSBORNE. SAMPATRAO GAIKWAD, BARODA. 1923

Size of the original dry-point $11\frac{7}{8} \times 9\frac{1}{8}$ inches

achievements in etched portraiture. This was done in 1921, and two years later he gave indisputable evidence in two noble plates that *The Problem* and *Nathaniel Sparks* were not mere flashes in the pan, but milestones in the maturing development of a master interpreter of human physiognomy. *Mrs. Heberden* is a beautiful portrait, in which the artist suggests by this dignified old lady's wise and benevolent expression, as she enjoys the comfortable support of her great chair, the gracious circumstance of a life well and contentedly lived. Finely intuitive, too, in its oriental characterisation, and very decorative in composition and in its rich tonal treatment, is the portrait of *Shrimant, Sampatrao Gaikwad, Baroda*, brother of the Maharaja Gaekwar, whose interest in cultivating the art of his native country induced him to enlist the help of Mr. M. H. Spielmann in making an instructive collection of representative European pictures. The latest of Osborne's portrait-etchings, *Stanley Anderson*, his friend and brother-etcher, would be as fine a plate as *The Problem* if the dull background could be burnished out.

Only two etchings so far have resulted from Osborne's war experience, and in these, *Trekkers of the Plain*, *Salonica*, and *The Ford*, one recognises a more commanding freedom and simplicity in the linear conception than one found in the landscapes of the pre-war period. *Trekkers of the Plain*, *Salonica*, is a beautiful plate, with an atmosphere of strangeness and mystery. Across a vast bare plain, lighted, as the distant hills are lighted, by the sunset and occasionally shadowed by passing clouds, a slow procession of bullock-drawn waggons, long, shallow, primitive, is moving. These carts, after carrying stones for road-making by the British Army,



MALCOLM OSBORNE. MRS. HEBERDEN. 1923
Size of the original dry-point $11\frac{1}{8} \times 9\frac{1}{8}$ inches

are returning empty, as they did every evening, to what remained of the villages devastated in the last Balkan war. The drivers are Greeks, Bulgars, Turks, a motley lot of ruffians, and strange figures they make as they sit, round-backed, behind the bullocks, and, it would seem, with as little sensibility. Osborne has given us the very spirit of the scene, because in his artistic expression he has imaginatively fused his own vision with his subject. This fuller synthetic utterance of his art at his needle's or dry-point's touch is now imbuing all his work with a masterly distinction which is essentially Osborne's own. We feel it in all his later plates, the vivid *Tower Bridge*, the beautifully serene *Mont St. Michel*, the quietly simple *Zierikzee*, the amply designed *Dieppe*, with the castle dominant in its dignity, and the charming *Quai Duquesne*, *Dieppe*, but most notably in the very latest plate of all, *Dordrecht*, a noble dry-point with a very live conception of the quays and the various boats and the little bridges, splendidly dominated by the great church tower.

A COMPLETE LIST OF PRINTS

By MALCOLM OSBORNE, A.R.A., R.E.

Etching is understood in every case except where Dry-point is indicated by D., Mezzotint by M., Aquatint by A., Line-engraving by L. The numbers in italics signify the editions.

- 1904. 1.—FISH MARKET, BRUGES. *10.*
- 1905. 2.—MAGGIE. D. *30.*
- 3.—MAGGIE. No. 2. *5.*
- 4.—STREET IN VERONA. (After R. P. Bonington.) *10.*
- 5.—JOHN BUNYAN. Book Frontispiece.



MALCOLM OSBORNE. ZIERIKZEE. 1924
Size of the original dry-point $7\frac{3}{8} \times 15\frac{7}{8}$ inches
By permission of H. C. Dickens

1906. 6.—RYE HILL FARM. 30.
 7.—LONGBRIDGE DEVERIL. 10.
 8.—NORTON BAVANT. 50.
 9.—PICKFORD'S FARM. 50.
 10.—FOUR VIEWS OF LONDON (small plates): (a) Westminster Abbey; (b) Houses of Parliament; (c) The Tower; (d) St. Paul's.
 11.—ST. MARTIN'S-IN-THE-FIELDS. (*Art Journal*).
 12.—THE POULTRY CROSS, SALISBURY.
1907. 13.—MARJORIE. D. 5
 14.—MR. WILLIAMS. Founder of Y.M.C.A.
 15.—THE WOODSAWYERS. (After J. F. Millet.)
1908. 16.—CHOOSING A DEITY. (After Edwin Long, R.A.).
Art Journal.
 17.—THE CASTLE UNDER THE HILL. D. 50.
 18.—THE GLEANERS. (After Fred Morgan.) *Art Union of London*.
 19.—SANTA MARIA DELLA SALUTE, VENICE. (After Guardi.)
1909. 20.—MY MOTHER. D. 30.
 21.—GLASTONBURY TOR. 30.
 22.—MRS. SIDDONS. (After Gainsborough) *Art Journal*.
 23.—WOODFORD. 30.
1910. 24.—THE NATIONAL GALLERY PORTICO. D. 30.
 25.—ST. CLEMENT DANES, STRAND. 5.
 26.—ST. MARTIN'S-IN-THE-FIELDS. D. 30.
 27.—WILLIAM MORRIS. (After G. F. Watts, R.A.) M. 50
1911. 28.—NOON, WAREHAM. 50.
 29.—ST. STEPHEN'S, WALBROOK. 75.
 30.—TIMBER HAULERS. (After Charles Furse, A.R.A.)
Art Union of London.
 31.—MARGARET. D. 10.
 32.—LONDON TRAFFIC. (On Zinc.) 10.
 33.—AMY STAPLEFORD. D. 5.



MALCOLM OSBORNE. QUAI DUQUESNE, DIEPPE. 1925

Size of the original dry-point $10\frac{1}{2} \times 7\frac{1}{8}$ inches

By permission of H. C. Dickins

1912. 34.—JOHN DRYDEN. L. (To Complete C. W. Sherborn's last book-plate.)
 35.—QUIET DAY, AMBERLEY. D. 30.
 36.—ST. PAUL'S CATHEDRAL. E. and D. 65.
 37.—ADMIRALTY ARCHWAY. 65.
 38.—AMBERLEY. 50.
 39.—AMBERLEY CASTLE. 30. (Zinc.)
 40.—AFTER THE STORM, AMBERLEY. 50.
- 1913. 41.—ADMIRAL WILSON. D.
 42.—STIRLING CHURCH. D. 100.
 43.—BANNOCKBURN. 100.
 44.—TERRACE GARDEN, STIRLING CASTLE. D. 100.
 45.—HOLYROOD PALACE. 100.
 46.—LOCHES CASTLE. 100.
 47.—STIRLING BRIDGE. A. 50.
1914. 48.—HEART OF SCOTLAND. D. 65.
 50.—THE OLD QUARRY. D. 50.
 51.—A SUNLIT LAND. D. 65.
 52.—CHINON. 65.
 53.—MARKET PLACE, TOURS. 50.
 54.—TOURS CATHEDRAL. D. 65.
 55.—LOCHES. No. 2. 10.
1915. 56.—LADY POULETT. (After Romney.) M.
 57.—THE FAIR FIELDS OF FRANCE. D. 65.
1919. 58.—MONTAZA BAY, EGYPT. 100. (Presentation plate for Print Collectors' Club.)
 59.—ADMIRALTY ARCHWAY. (Large.) 50.
 60.—THE PROBLEM. (A. Mason.) 50.
1920. 61.—A STREET IN LE PUY. D. 5.
 62.—LE PUY. 65.
 63.—TOILERS OF THE HILL FARM. D. 30.
 64.—THE END OF THE STORY. 50.
 65.—THE OLD BREWERY. D. 30.

1921. 66.—NATHANIEL SPARKS, ESQ. D. 50.
 67.—CITY OF LONDON BREWERY. 30.
 68.—ARTHUR. D. 30.
 69.—CHERRAC. D. 50.
 70.—MARKET PLACE, LE PUY. 50.
 71.—TREKKERS OF THE PLAIN, SALONICA. 65.
1922. 72.—THE FORD. 65.
 73.—SIR PATRICK MANSON. (After Webster.) M. (For Seamen's Hospital, Greenwich.)
 74.—A CUP TIE GOAL. D. 5.
 75.—CATHEDRAL STEPS, LE PUY. D. 50.
1923. 76.—SAMPATRAO GAEKWAD, BARODA. D. 50.
 77.—MRS. HEBERDEN. D. 75.
 78.—TOWER BRIDGE. D. 30.
1924. 79.—MONT ST. MICHEL. D. 65.
 80.—DIEPPE. 50.
 81.—ZIERIKZEE. D. 65.
1925. 82.—SIR CECIL HARCOURT SMITH, C.V.O., LL.D. D. 50.
 83.—QUAI DUQUESNE, DIEPPE. D. 50.
 84.—STANLEY ANDERSON, ESQ. D. 50.
 85.—SIR EDWARD CLARKE, K.C., P.C. D. 50.
 86.—DORDRECHT. D. 65.



SYLVIA GOSSE. SIR EDMUND GOSSE IN HIS STUDY. 1911
Size of the original etching $6\frac{7}{8} \times 5\frac{5}{8}$ inches

THE ETCHINGS OF SYLVIA GOSSE

BY HUGH STOKES



THE etched work of Miss Sylvia Gosse, A.R.E., now exceeds one hundred plates, and the artist ranks amongst the most energetic of our contemporary craftsmen. Yet energy, in the modern acceptance of a term beginning to convey a disturbing and unpleasant significance, cannot be used truthfully as descriptive of her art. These essentially peaceful and reflective drawings happily lack such indications of unrest as zip, vim, or hustle. Behind the slightness and delicacy of handling hides a strength of method not at first sight apparent. Amidst the variety of subject we encounter a keenness of observation, an almost disconcerting sense of humour—disconcerting because it is quiet, unobtrusive, innocently if deceptively gentle, and, at the same time, unfailingly alert.

To define so complex a gift is more than ordinarily difficult, and the enquiry might easily become psychological rather than artistic. We could discuss Miss Gosse's family tree, and talk about a name already honoured in science and in literature. Her grandfather was Philip Henry Gosse, F.R.S.; her father is Sir Edmund Gosse. Hereditary tendencies are handed down from generation to generation. In studying these portfolios it is possible to discern the analytical powers of the naturalist who wrote upon the "Prehensile Armature

of the Papilionidae," as well as the imaginative fantasies of the poet who gave us "Firdausi in Exile." Mr. Walter Sickert, A.R.A., her teacher, to whose criticism and example Miss Gosse owes much, is a master of pungent and illuminating comment, who might, if he would, write a history of modern English painting which would be worth shelf-room. And Mr. Sickert, himself an etcher of parts, was the disciple of another famous etcher, Whistler. Thus we obtain some inkling of her artistic descent. But, apart from the varying influences of personality, Miss Gosse is peculiarly influenced by environment. She has travelled in strangely different lands. She sketches the classic streets of Bath, with its memories of Gainsborough and Jane Austen. Then her pencil voyages to Dieppe, with its anecdotes of the Englishmen who congregated on the Norman coast some thirty years ago—the Sickerts, Aubrey Beardsley, Charles Conder, Arthur Symons, George Moore, Ernest Dowson, the flower of that pagan renaissance of the 'nineties. We find a few rural notes, but the artist is held by the call of the town, and not by that of the fields, although *Prawle's Farm* shows how deftly she can reproduce the freedom of the open air and the glory of the sailing clouds. Her real interests, however, are centred in a fascinating district of London which is little known beyond its own boundaries, a neighbourhood of tall houses and mean streets.

In and about Charlotte Street, Fitzroy Square, Miss Gosse has lived and worked. The locality has always fascinated artists and writers, and its atmosphere colours Miss Gosse's art far more than she may be ready to admit. Only by gossiping about this unregarded quarter, which stands apart from the main flow



SYLVIA GOSSE. THE TOILET. Second State. 1912

Size of the original etching $9 \times 7\frac{1}{2}$ inches

of London life, can we hope to discover the secret of the elusive charm of these etchings. And it is a tribute to the quality of these same etchings that they impel us to search afresh for some answer to that riddle which every fine etching propounds to the student or the connoisseur.

The test of true art is not what it tells us, but what it awakens in us, and through this test these etchings pass unflinchingly. "It is the painter's business to help memory and imagination, not to supersede them," wrote Samuel Butler in his notebook. "He cannot put the whole before the spectator, nothing can do this short of the thing itself; he should, therefore, not try to realise, and the less he looks as if he were trying to do so the more signs of judgment he will show. His business is to supply those details which will most readily bring the whole before the mind along with them. He must not give too few, but it is still more imperative on him not to give too many."

It is the painter's business to help memory and imagination. There is no actual message in the sound of a vibrating chord, but as the cadence dies "with sudden swell and fall," gates are unlocked of aspiration, desire, regret, and joy, whilst we dream,

Beyond the seeming confines of the space
Made for the soul to wander in and trace
Its own existence . . .

In all the arts this power of awakening memory and arousing the dormant imagination can only be quickened by the response of the individual, and it is not always the art of the greatest genius which will awake that response. A few bars of music may mean nothing to one man, and the whole world to another. A certain



SYLVIA GOSSE. PRAWLE'S FARM. 1913
Size of the original etching $9\frac{1}{8} \times 13\frac{1}{8}$ inches

picture may leave us cold, yet stir a tumult of sensation in our neighbour. This action of art upon temperament has never yet been fully explored. The creative arts have a mesmeric force which is at present ill-defined. And certain methods of artistic expression have a deeper appeal than others. Some day we may be allowed to penetrate the mystery of the almost occult fascination exercised by the etched line—far more potent than the appeal of the drawn line, or the swirling marks of the brush. Perhaps the reason may be found in the nature of the line, its incisive directness, the result of a cutting action and not of a dragged one. The stiffest brush has a soft weakness suggesting feebleness; a pencil or a pastel crumbles in a manner reminding us of decay; but the etcher's needle is a tiny sword, a miniature Toledo blade, which flashes across the copper like D'Artagnan's rapier.

Fine etchings are in many respects comparable to old wine—to be approached with reverence and awe, with the humility of knowledge. We open a portfolio as we turn the key in a well-stocked cellar, our feelings akin to those of a man who pushes aside the portals of a vast church. Any hobbledehoy can swallow his glass from a bottle enshrining the purple vintage of a southern clime, and realise dimly that the fates, for some inscrutable whim of their own, have been good to him. His pleasure is limited through ignorance. Only a palate deeply learned in the traditions of the cellar will respond with complete enjoyment to the heavenly bliss which such a "fountain of immortal drink" is able to afford.

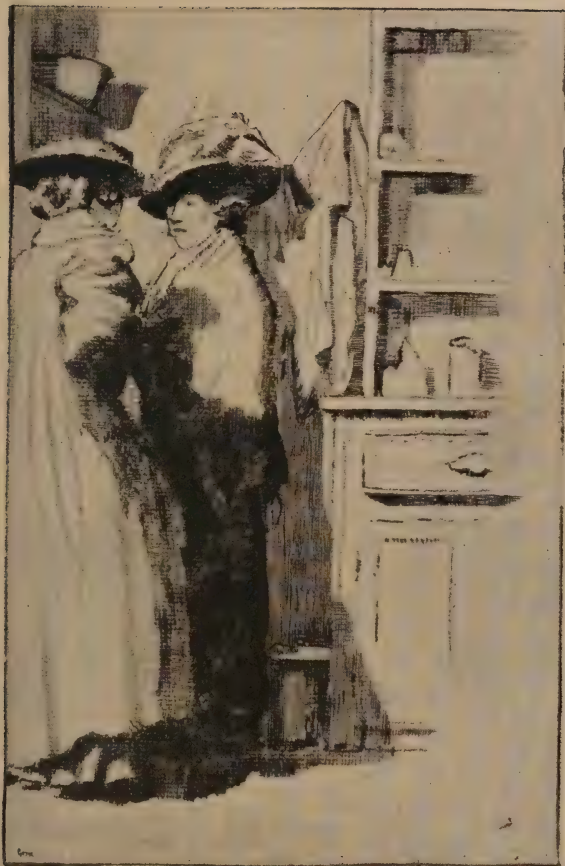
Any casual onlooker who has not wholly lost the use of both eyes can appreciate some part of the virtues of Rembrandt, of Meryon, of the many masters, big



SYLVIA GOSSE. AN EFFECT OF LIGHT. 1913
Size of the original etching $4\frac{7}{8} \times 3\frac{1}{2}$ inches

and small. But the old connoisseur, when he pulls out his treasures, has a richer delight. He not only suns himself in the glow of the artist's actual accomplishment. By study and by intuition he comprehends the artist's intentions, his triumphs, his failures, his moments of exaltation and his hours of depression. His satisfaction is heightened by numberless subsidiary pleasures, odds and ends of reminiscence, idiosyncrasies of personal temperament. It is as impossible to enjoy a work of art upon its artistic values alone, as it is to avoid thinking of the devil and his enticements during Sunday morning's sermon. The unnaturally pure in heart may manage the feat, but for the ordinary saint and the everyday sinner the old world will keep on breaking in.

So, at a concert, when from the pianist's fingers Chopin arpeggios are rippling across the keyboard, it is difficult to resist thoughts of George Sand and the musical butterfly whose heart she broke. The picture adds excitement to our æsthetic sensations. Instinctively we see in our mind's eye the masculine portrait of the author of "Indiana," painted by Delacroix. We found it one sunny June on the walls of Balzac's hidden pavilion in the garden at Passy. That same morning we had been searching along the Rue du Pot de Feu, at the back of the Pantheon, for the mansion in which Old Goriot lodged. The street with so homely a name must have given shelter to the desolate Lear. Suddenly we discovered Meryon's *Collège Henri IV.*, but without the wild imagery of ships and whales with which—in the earlier states of this beautiful plate—he peopled the Parisian sky. In a moment we were tracing the footsteps of Paul Verlaine, from the Rue Descartes towards the Luxembourg, wondering why



SYLVIA GOSSE. SAYINGS AND DOINGS. 1913
Size of the original soft-ground etching $9\frac{1}{4} \times 6$ inches

Meryon never etched the twin towers of St. Sulpice (they are not twins, by the way, for one is smaller than the other), and whether Verlaine ever went into the chapel by the Rue Servandoni to look at Delacroix's wrestling angel, whether Verlaine ever visited any Catholic church, say, for instance, the little church of St. Charles Borromeo at the back of Middlesex Hospital—not an impossible church to visit, for when Verlaine lived in London his lodgings were in Howland Street, which is one door from Charlotte Street.

Why did Whistler live in Charlotte Street? Or was it Fitzroy Street? Probably both, for the two names cover the same spacious thoroughfare, which begins nowhere—or rather Euston Road, practically the same thing—and leads to nothing—a dead end by Rathbone Place—beginning and ending symbolical of most artistic adventures. Perhaps Mr. Sickert could tell us. Whistler loved the long street, in a bigamous fashion, because he was already contracted to Chelsea. Ultimately he deserted both for the Rue du Bac, although towards the end of his life he was seen haunting the newspaper shop at the corner of Pitt Street. *On revient toujours à ses premiers amours.* Why did Whistler leave no artistic souvenir of the quarter? Mr. Sickert has etched a fine plate of Maple Street. Of the scores of artists who have lived in Charlotte Street Miss Gosse is the first to convey the atmosphere of its life. Not the aspect of its buildings. She has done delightful little views of Regent Street, of All Souls, Langham Place, of St. Bartholomew's, even of that very odd building, St. Mary's, Bryanston Square. Charlotte Street and its surroundings she has left architecturally alone. But she has given us the people who live in



SYLVIA GOSSE. THE IRON BEDSTEAD. 1914
Size of the original soft-ground etching $11 \frac{11}{16} \times 8 \frac{7}{8}$ inches

this warren in some of the best plates she has bitten. These plates are her most characteristic work.

Within the vast region known officially as the administrative county of London, the patient investigator—historian, sociologist, or merely idler—has material at his hand which will require an eternity of Sundays adequately to explore. He will discover select neighbourhoods, two or three small streets, a few clusters of houses, as serene in their unchallenged rectitude as any cathedral close. And next to these little heavens of self-conscious respectability will be little hells of ill-concealed poverty and unabashed crime. These houses have as human a personality as the men and women who live in them. Their variety is without number. Houses as proud as the palaces of old Rome ; houses more squat, and infinitely less lovely, than the brown tents of a gipsy encampment ; parvenu houses flaunting cheap finery ; houses with aspidistras—a plant to be found domesticated only in the front parlours of our great cities ; houses raising their chimneys arrogantly to the sun, knowing too well that their slates give shelter to princes. Then come the melancholy houses of uncertain age, worn at the elbows and frayed at the heel, like old men who have barely escaped the guardianship of the poor. From all these houses the historian will extract an anecdote, and the sociologist a moral. When the artist is on the spot the historian and the sociologist may be left to reconcile their traditions with their theories. For, in a few lines, the pencil will sum up the whole story, and no scope will be left for further argument.

Miss Gosse has such a pencil. Her early plates and drawings are clearly experiments, and not always



SYLVIA GOSSE. "NIGHT OF STARS AND NIGHT OF LOVE." 1920
Size of the original etching $9 \times 5\frac{1}{2}$ inches

successful experiments. They are larger in size than her more recent work, and cruder in method of technique. Her line now tends to become more and more delicate. The earliest plates are chiefly studies of children and interiors, a few tentative sketches of London street scenes, such as the *Wild's Court, Long Acre*, of 1910, and an etching of *Staple Inn*, which, although of pleasant quality, belongs to the undistinguished category of local topographical record, appealing more to the foreign visitor than to the collector. The most interesting work of the pre-war period is that in lithography—*The Minx*, the *Long Feather*, the *Nude Figure*, and *The Sleeper*, all dating from 1912, and the very faithful portrait of Sir Edmund Gosse, which belongs to the same year. Although a few etchings are interpolated in the chronological list of the artist's activity during this period, the lithographs make the best show, and it is to be regretted that during the last few years Miss Gosse appears to have put lithography on one side.

The etchings, unformed as they are, show that her line was slowly strengthening and gaining in skill and character. When a novice commences the practice of this art his first six plates will settle the question of his future. You can quickly judge if he has, or is likely to have, the gift of producing a good line. One of Miss Gosse's earliest plates gave the answer without hesitation. The study of a classical head, taken from a plaque on Trajan's Column, stands by itself in any classification of her work. An exquisite lightness of technique, and a subtle control of deep shadow, recall the careful plates of one or two of the lesser Frenchmen of the Second Empire. The "plaque" conveys an impression that the artist elaborated the plate, her mind stored with



SYLVIA GOSSE. REGENT STREET. 1921
Size of the original aquatint $8 \times 5\frac{3}{4}$ inches

images of the etchings of Jules Jacquemart. This small plate would make a fitting frontispiece to a volume of Théophile Gautier's "*Emaux et camées*"—or should it be the "*Poèmes antiques*" of Leconte de Lisle?

The lithographs, together with a dozen of the etchings, dating both before and after the War—little work seems to have been attempted during those years of interregnum—fall naturally into the Charlotte Street category. It may be said that I give too much importance to this aspect of Miss Gosse's art, and that she has toiled artistically and to good purpose in more regions than one. Yet if my judgment be proved unbalanced I shall still retain my affection for these studies so characteristic of London's modern Alsatia.

They tell us much. In Miss Gosse's household as in that designed by Mr. Sickert, the common objects of the chamber vary not at all; an iron bedstead, a washstand with fluted walnut supports and a white marble top, a swing mirror, and a plain chest of drawers—with such simple accessories the artist builds up her composition. In days when a mansion can be equipped from the recesses of a plain pantotechnicon, upon an initial payment of the minutest value, and no personal enquiries, it might be thought unnecessary to face life, and one small room, with such spartan simplicity. But the inventory above set out is that usual to the neighbourhood. In the furniture shops of these grey streets, the iron bedsteads, the marble-topped washstands, and the plain chests of drawers are indigenous, are to be found by the score in various stages of decrepitude. They pass from family to family by purchase rather than by descent, convenient objects



SYLVIA GOSSE. DABS. 1922
Size of the original etching $3\frac{7}{8} \times 5$ inches

of barter and distraint, rather than heirlooms of ancestral value.

The inhabitants of these mournful rooms have been drawn by Miss Gosse with complete understanding and sympathy. The earlier etchings and lithographs deal chiefly with the coster women who live on the outer confines of the Charlotte Street district, even so far north as Cumberland Market. But some of the poorest of these itinerant vendors come from Gresse Street, an unhappy thoroughfare a few steps out of Charlotte Street, which was built by and named after a water-colour artist of some importance in his day. They wear the long coats of doubtful description, sometimes plush, more often of a skin it would tax a Buffon to classify, coats which are in use from January to December, a protection against the most easterly winds, and a source of pleasure during the dog days. The headgear is equally true to type—the rough cloth man's cap rather rakishly adjusted, or the hat with feathers. Miss Gosse has noted them all in *Scandalmongers*, *The Day's Doings*, *Esther and Mary*, and the *Half Coupon*. With the spread of education jackets and "fevvers" are going out of fashion. Even the street sellers are buying cloches and silk stockings from the stout Jewesses who keep the clothes stalls in Berwick Market. These etchings have a value as records of changing London, and they have been drawn with a keen sense of humour and personality.

Then Miss Gosse takes another class of society, slightly higher in the social scale, although actually far more impecunious. The etchings entitled *The Iron Bedstead* (1914) and *The Toilet* (1912), with some of the lithographs, depict the "one room" life, the back



SYLVIA GOSSE, THE RED HOUSE, BATH, 1922
Size of the original aquatint $11\frac{7}{8} \times 8\frac{7}{8}$ inches

room life of the seamstress, the shop assistant, the *figurante* in a minor theatre (these have mostly disappeared), the woman of indefinite occupation who lives "on her own," comfortless and depressed, mistress of a latch key and a gas ring. The type is particularly English, for she lacks the volatile pertness of the *midinette*, and remains a very miserable Mimi Pinson. These drawings by Miss Gosse deserve quiet study. Admirable is *The Toilet*, the print of a girl seated on her bed, tired, listless, and disheartened. In the first state of this plate is a second figure standing by the bed, in cloak and plumed hat. The plate has been much improved by reduction. Equally good in its simplicity is *The Iron Bedstead*. Under each might be written, "Hélas ! j'ai dans le cœur une tristesse affreuse."

The music hall and theatrical prints stand alone both in subject and in treatment. The etched line is thick, hasty, and direct. These are impressions which owe some of their inspiration to a French source. No great distance from Charlotte Street is the Bedford Music Hall, Camden Town. But this house Miss Gosse has not artistically visited. Mr. Sickert has made it his own ; so his disciple has gone to the Euston by King's Cross—now known as the Regent, and famous on Sunday evenings ; and to the Metropolitan in the Edgware Road. We have the stalls at the "Met," Dale and O'Malley, notes of the assistant manager, and a clever upright plate, entitled *The Boxes* (1920) in which the etcher has made a good plate out of most unpromising material. The baroque ornament of the modern music hall does not offer much attraction to the artist. The old "Met," when the chairman sat at the head of his audience, was of far greater interest,



SYLVIA GOSSE. LANSDOWNE ROAD, BATH. 1922
Size of the original aquatint $11\frac{1}{4} \times 8\frac{3}{8}$ inches

dramatic, artistic, and human. The old "Met," however, passed away years ago, together with the "Mogul" in Drury Lane, and the hall at the back of the Rose of Normandy in High Street, Marylebone, of which not an artistic record remains. The most pleasant of the music hall plates is that with the inscription :

"Night of stars and night of love,
Fall gently on the waters."

This is dated 1920, and the figure of the musician is very satisfactorily set down. Reference must be made to the etchings dealing with the theatre at Bath and the Casino at Dieppe. At Dieppe, with the exception of a print of the Château, Miss Gosse does not appear to have etched much, although the old town with its fine churches offers many subjects. But at Bath the artist has been busy.

Evidently she has more inclination towards the eighteenth century than towards French gothic. Laura Place, Lansdowne Crescent, Wolcot Parade, and several other prints testify to her love of the city of King Bladud and her able treatment in aquatint and line of architecture. Aquatint is a difficult medium, which, at its best, produces delightful results. The Bath drawings are admirable, and with them must be noted smaller plates of certain corners of London, Langham Place, Bryanston Place, Regent Street, and the famous archway of St. Bartholomew's Hospital at Smithfield, which exists in two versions. This, with one exception, is Miss Gosse's best aquatint. The exception is the print of an open-air sketching class in the garden of Rowlandson House, which, I believe, is to be found in the Hampstead Road. This plate has already been reproduced in the *PRINT COLLECTOR'S QUARTERLY* (Vol. xi.,

No. 3, October, 1924, p. 371). The aquatints reveal an increasing knowledge of the medium and a surety of touch which improves with each successive plate. London and Bath still have many subjects ready for Miss Gosse's pencil, and her architectural aquatints should have worthy successors.

Two prints, very different in treatment, remain for consideration, a soft ground etching entitled *The Old Violinist* (1919), and a luminous study of Sir Edmund Gosse at work before his desk, which is eight years earlier. This interior has an invigorating lustre, the figure being silhouetted against a French window. Bright sunshine floods the room of books and learning, and the atmosphere of lightness and gaiety is in proper keeping with the subject of the print, for the *doyen* of our English criticism is a master of sparkling and witty prose. *The Old Violinist* is not a plate of such detail, and may simply be described as one of Miss Gosse's most successful plates in her later manner.

It is the painter's business to help memory and imagination. To attach Samuel Butler's phrase to her work is Miss Gosse's best commendation. Her etchings stimulate our thoughts into various pleasant if discursive paths because she herself is an artist of quiet and imaginative gifts with considerable personality. She deals with individuals as she deals with places—to both she gives living actual form. We know that they exist. Her formative influences have been many. Yet she cannot be said to have attached herself to any defined school, for, although she has followed closely in the footsteps of Mr. Sickert, she has never become a formal copyist. Her portfolios are already beginning to bulge, and must contain many notes for future

elaboration. These plates will be awaited with keen interest, for she is an etcher of observation and an increasing technical mastery. From such a combination much is to be expected.

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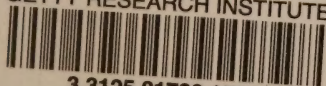
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